POLICE
3545

HOW TO CUT THE BUDGET

Ten Ways the City Could Save Without Slicing Into Bone

By Peter Hellman

THE LAST GREAT HOUSE

Ben Sonnenberg's Mansion on Gramercy Park Is a Lonely Gem

By Craig Unger

ISAAC IN WONDERLAND

Children's Books Inspire Mizrahi's Spa Collection

By Martha Baker

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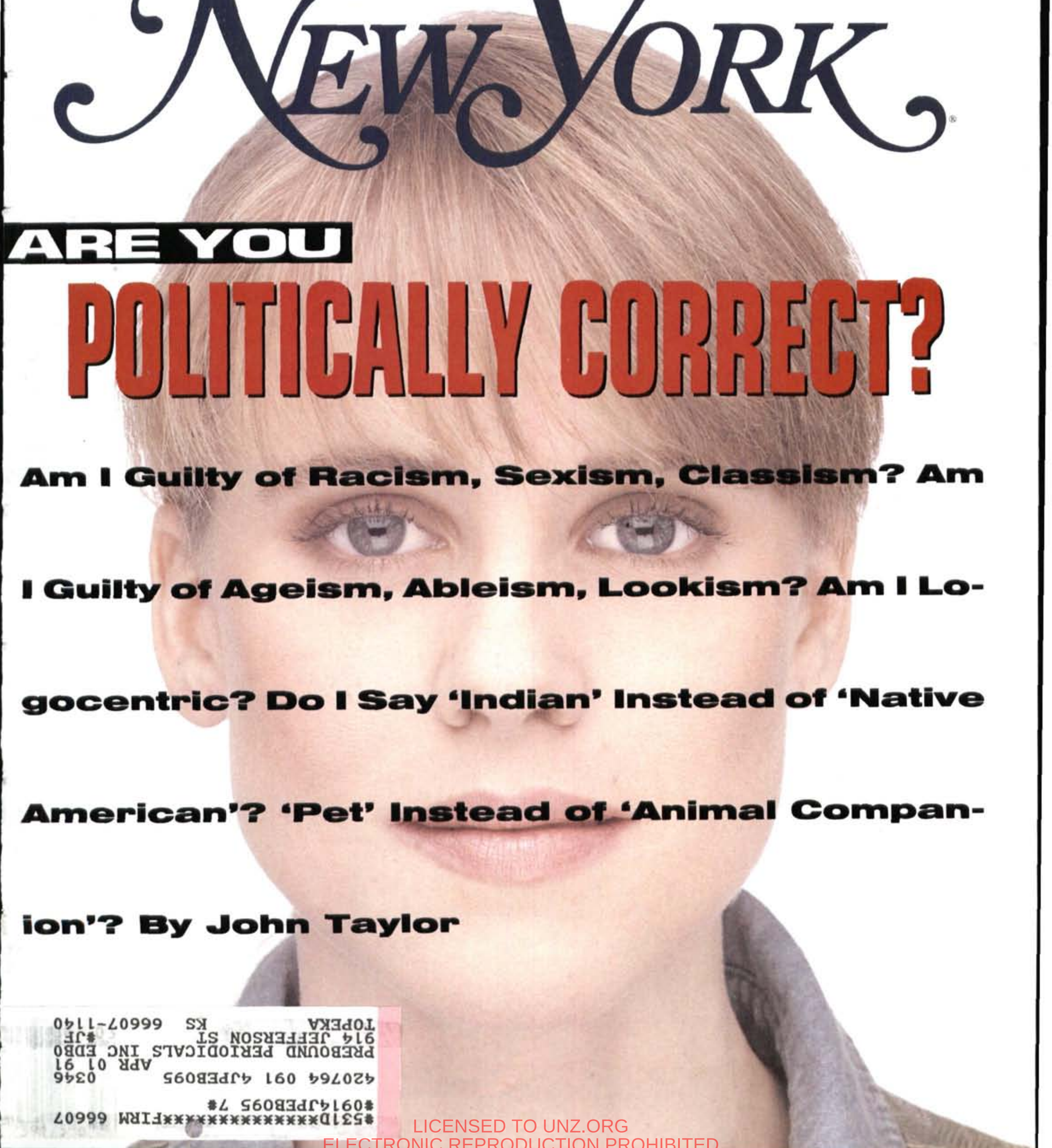

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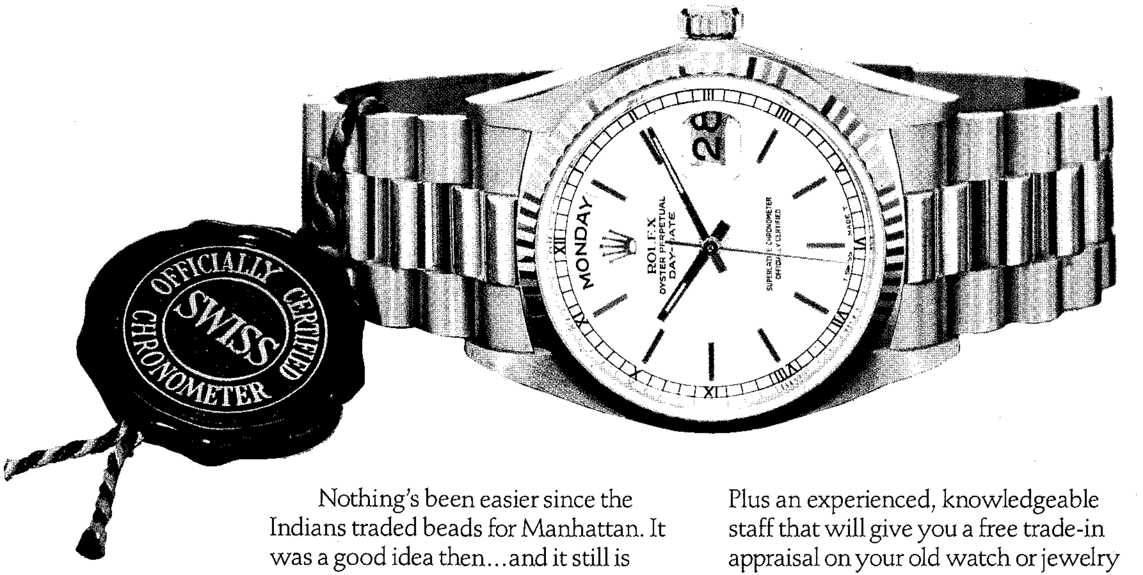
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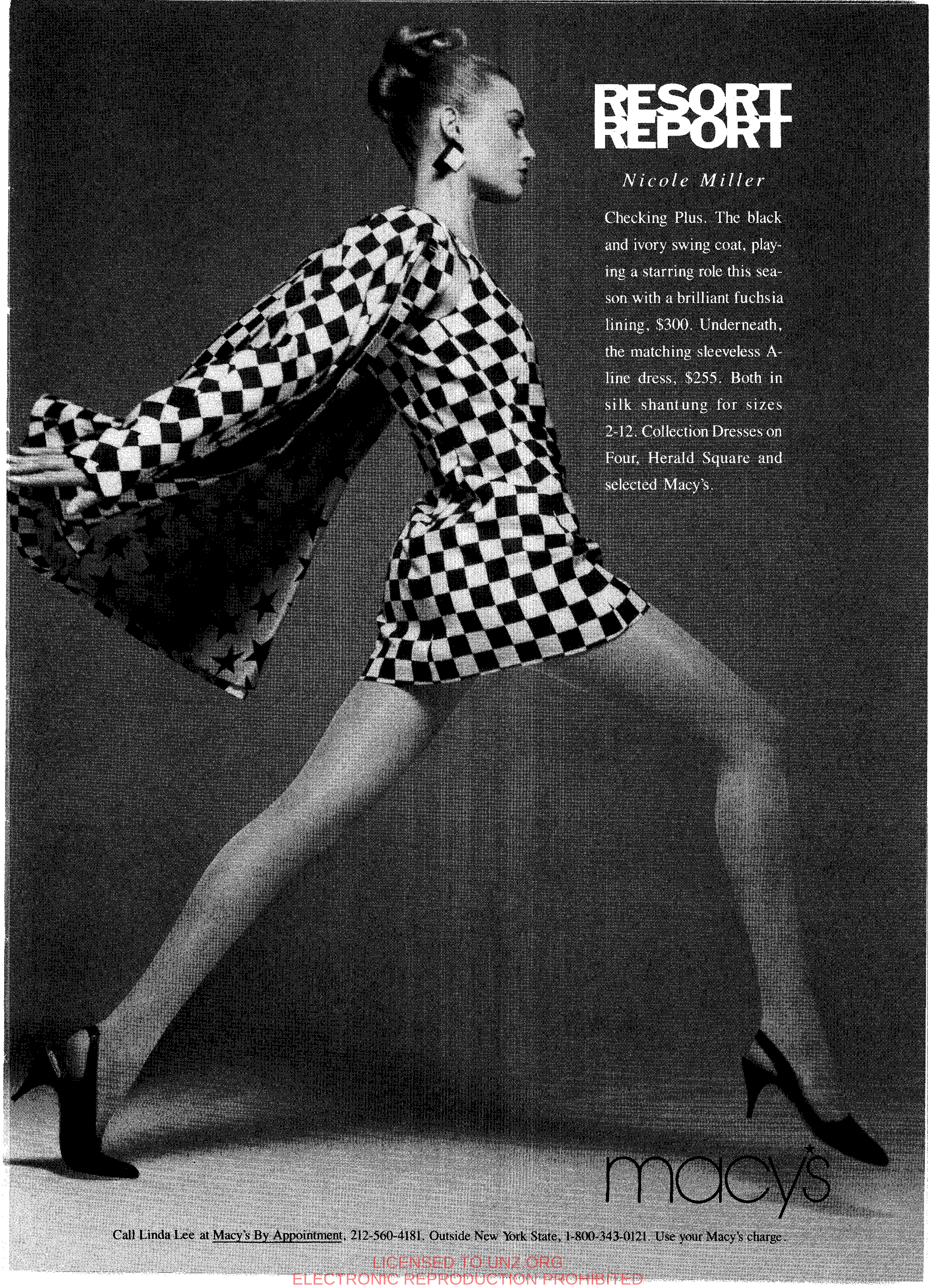

RESORT REPORT

Nicole Miller

Checking Plus. The black and ivory swing coat, playing a starring role this season with a brilliant fuchsia lining, $300. Underneath, the matching sleeveless A-line dress, $255. Both in silk shantung for sizes 2-12. Collection Dresses on Four, Herald Square and selected Macy's.

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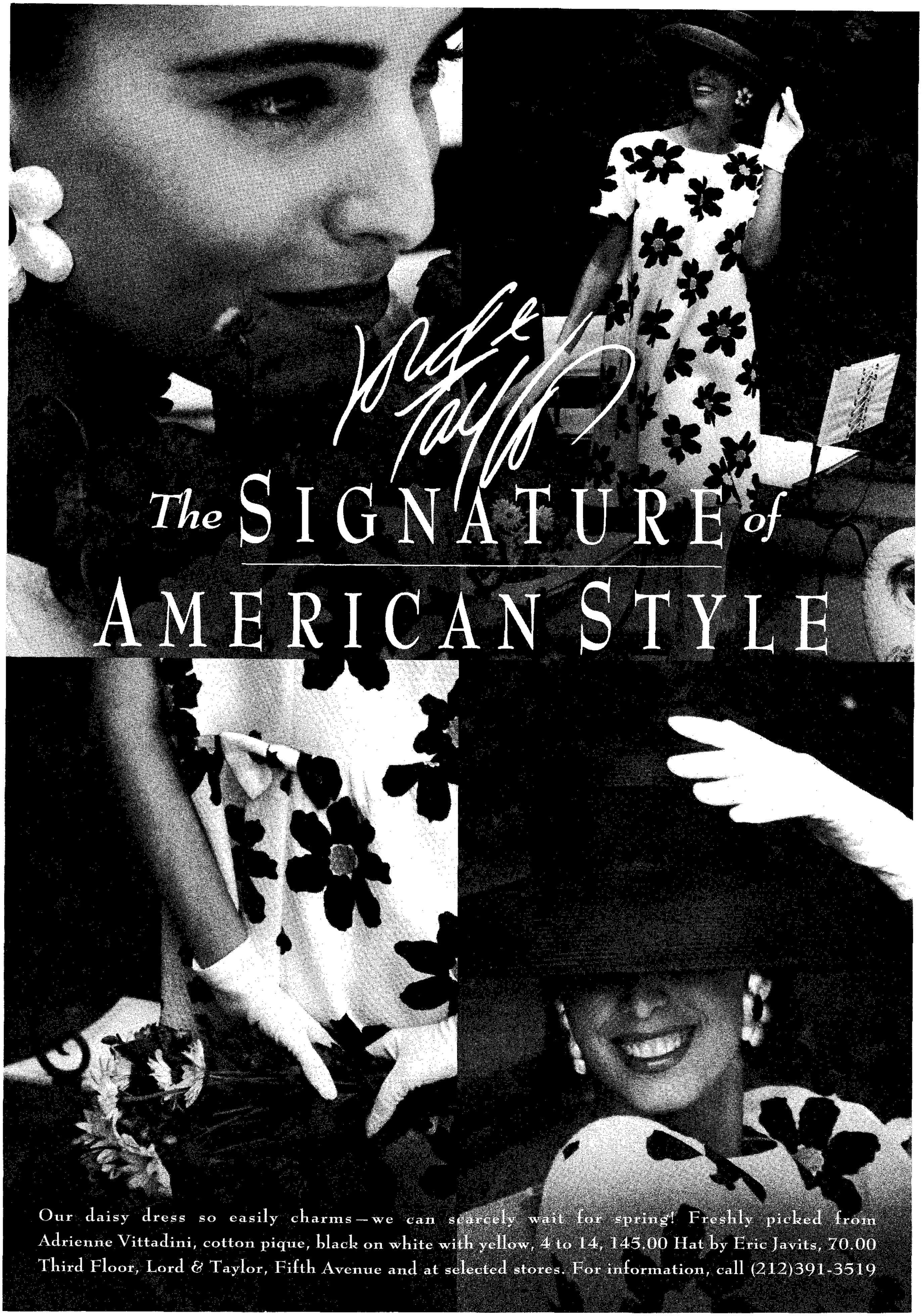
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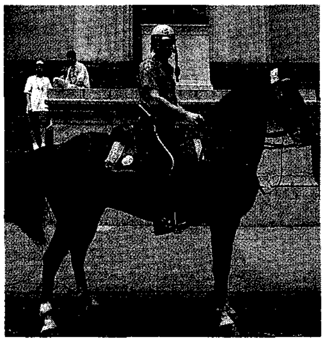


At his inauguration, David Dinkins mused, "I recognize that for now, our dreams may be bigger than our budget." Indeed: As he touts his '92 fiscal plan this week, Dinkins faces a gap of some $2.1-billion. In the most drastic cutbacks since the dark mid-seventies, city agencies will carve another 17½ percent from their budgets. The police, mounted and otherwise, are exempt. Peter Hellman offers the mayor some ideas on how to save money.

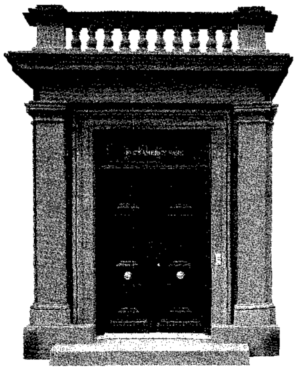
32 Are You Politically Correct?

BY JOHN TAYLOR

The New Fascists worry about you. They see "racism," "oppression," and "sexism" everywhere. But in fighting for your right to be . . . whatever it is that you are, they've decided that individual liberties may themselves be oppressive. In the seventies, Christian fundamentalists challenged public discourse. Today, an equally fanatic "progressive" force makes itself felt in the arts, academia, and social relations. John Taylor reports on the "politically correct."

42 House Proud

BY CRAIG UNGER



Upstairs, downstairs, its 37 rooms saw New York through boom times and bust. But No. 19 Gramercy Park sits empty now: five floors, three chimneys, and a $13-million price tag. For nearly a century, the great house was *the* place to party—with Astors, Rockefellers, and Dylan dropping by. Owners included a railroad magnate, a reclusive baron, and P.R. king Ben Sonnenberg. Raised there, Sonnenberg's son says, "I don't think anyone rational would buy it."

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BY MARTHA BAKER

Turn the looking glass on these knockout prints—linen-and-Lycra fun from Isaac Mizrahi and a children's illustrator.

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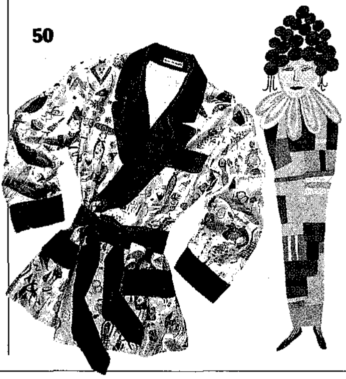

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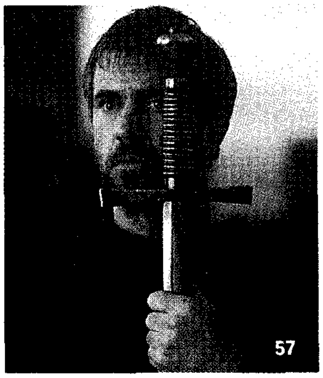

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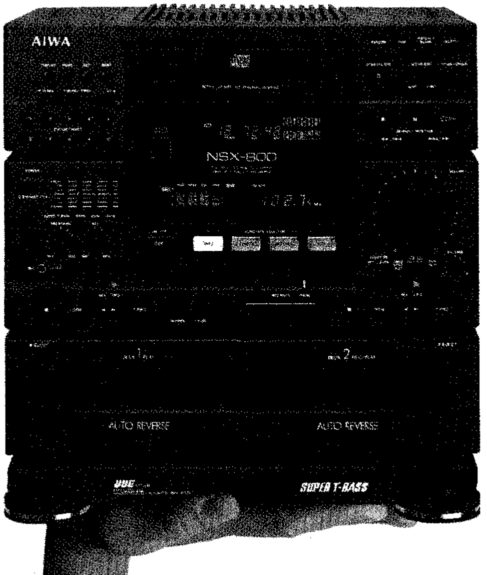

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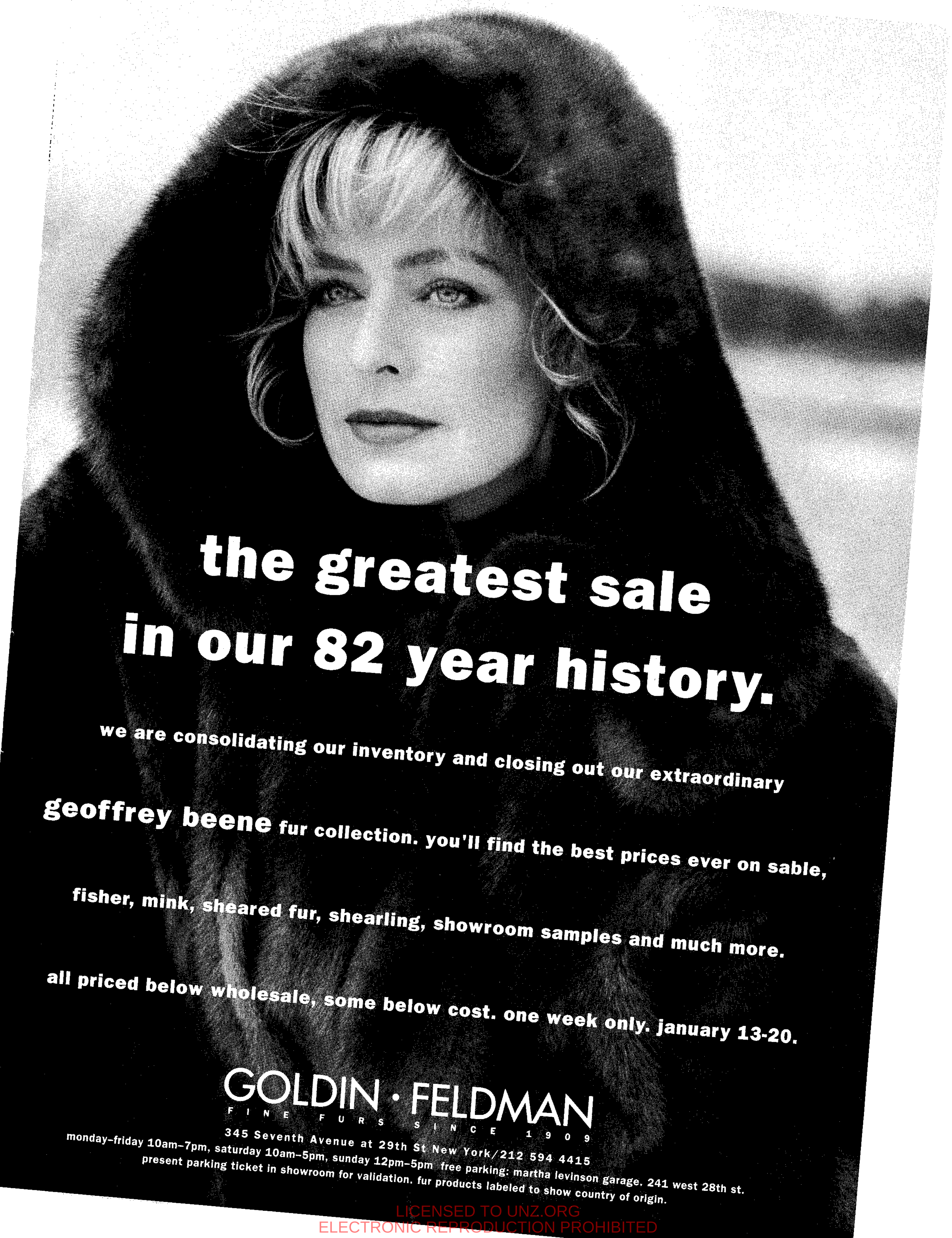

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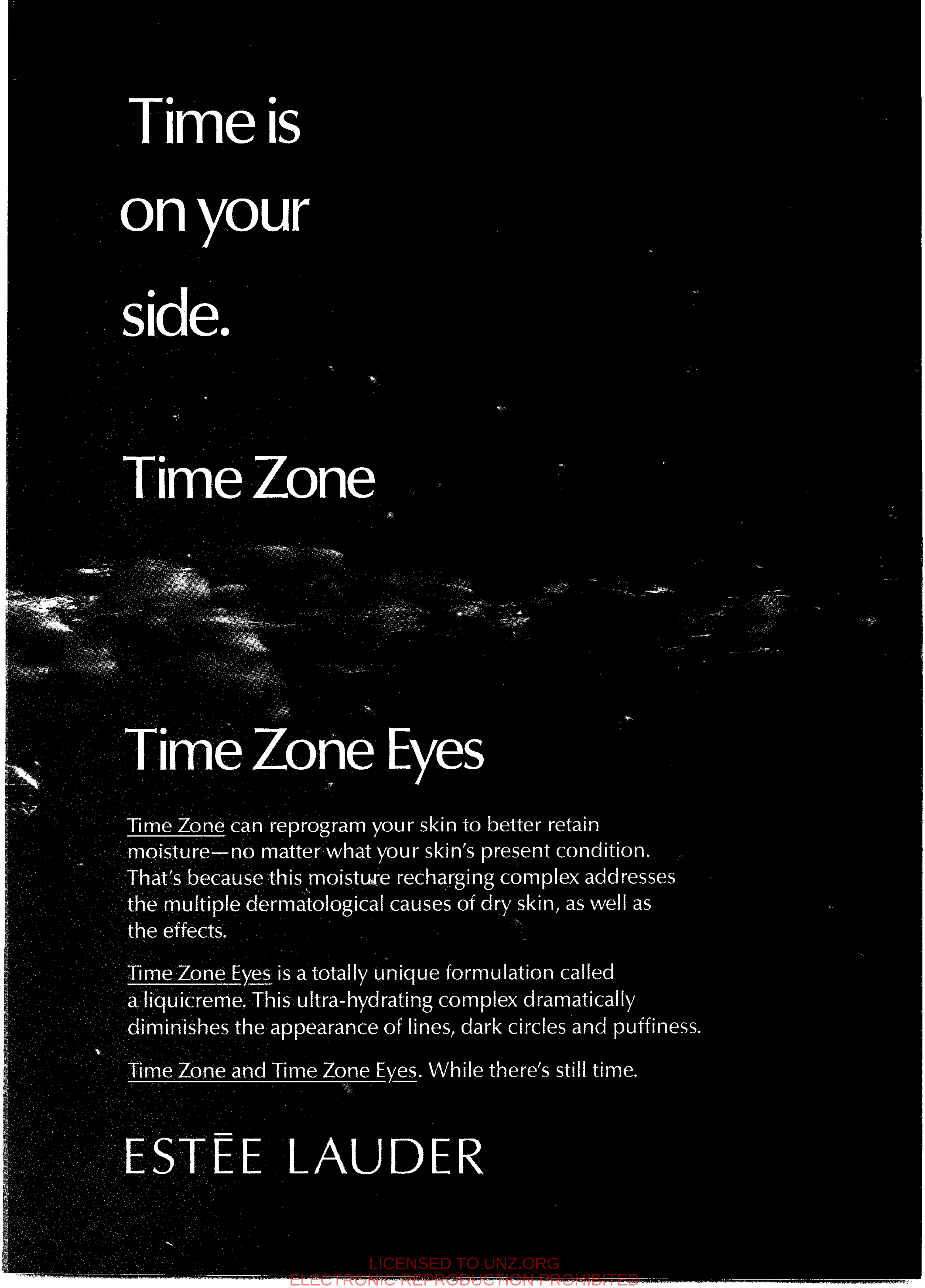Time is
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LETTERS

Treasures of New York

THE EXCEPTIONAL PEOPLE AND PLACES YOU covered in your "Treasures of New York" issue [December 24–31] make me proud that I've retained my New York accent even though I left the city in 1968. The first stop on my next visit will be the Frick.

Lilian Gordon
Houston, Tex.

IT WAS NICE OF *New York* TO ACKNOWLEDGE the artist Saul Steinberg as one of the treasures of New York ["Penmanship," by Kay Larson]. The media tend to devote disproportionate attention to the young, the new, and the splashily self-promoting. All too often we have to wait until a quiet genius like Steinberg dies before we read a tribute to his life and work, and that is a shame. Like Ronald Searle, Al Hirschfeld, and Edward Gorey (to name three of his brethren), he is more than deserving of—to coin a word—*pre*humous homage.

David English
Somerville, Mass.

AS ONE WHO'S PRIVILEGED ENOUGH TO BE on Daniel Patrick Moynihan's mailing list, I can vouch for Joe Klein's high evaluation of the senator's newsletters ["Senator From Olympus"]. Moynihan is more than just a politician; he's a surprisingly gifted writer.

Richard Fried
Brooklyn

AS AN OHIO RESIDENT WHO LOVES NEW York City, I believe Stephen Sondheim is one of your city's greatest treasures. To me, there is no greater theatrical joy than to attend a New York City production of a Sondheim show. I can't wait to see what surprises his upcoming *Assassins* will bring.

Ed Monegan
Akron, Ohio

I CANNOT UNDERSTAND HOW YOU LEFT THE Bronx High School of Science off your list of city gems. For more than 50 years, thousands of New Yorkers of all religions, races, and ethnic origins have graduated from this superb school and have since brought honor to their alma mater and the city that made it all possible. Schools all over the world have modeled themselves on Science, which has spawned Cabinet officers, federal and state legislators, Nobel Prize winners, college professors, teachers, doctors, lawyers, multi-millionaires, entertainers, and other professionals. And every year, its students walk off with the lion's share of Westinghouse finalist awards.

Stanley S. Fine
McLean, Va.

ADD THIS TO YOUR LIST OF TREASURES: THE School of American Ballet. Co-founded almost 60 years ago by George Balanchine and Lincoln Kirstein, the school continues to produce young classical dancers of astonishing ability almost eight years after Mr. B's death. For this dance lover, American classical dancers are now the most complete and versatile in the world, an achievement due almost entirely to Balanchine and Kirstein's vision.

Michael M. Tsuji
Roslyn Heights, N.Y.

'TIS A PITY *New York* HARDLY VENTURED outside Manhattan for its treasures issue. It would have discovered the Brooklyn Children's Museum, the Brooklyn Academy of Music, the Regina Opera Company, BACA Downtown, the New York Aquarium, and Gus Vlahavas, the owner of Tom's Restaurant in Prospect Heights—to name a few worthy Brooklyn institutions. Too many people miss out on the great experiences that our city has to offer by failing to explore *all* of its treasures.

Robert W. Ohlerking
Brooklyn

ONE TREASURE IS THE VILLAGE, EAST AND west, with its diverse artistic and intellectual population. But what is happening there may epitomize New York's problem. The area must not be suffocated with hyper-regentrification, nor should it be starved to death through social-welfare negligence.

Kira Mikulewicz
Demarest, N.J.

HOW COULD YOU OMIT JACQUES D'AMBOISE, who, along with his National Dance Institute, has introduced the joy of dance in a very personal way to untold numbers of children in the metropolitan area?

Cynthia Delafield
Baltimore, Md.

SO MICHAEL M. THOMAS THINKS THE "GEMS and ingots" of the city are its gossipmongers ["My Treasures"]. Better yet, he believes that "no one who thinks he or she makes a difference, no one avid of public notice, in his or her heart believes he or she exists unless New York pays attention." In actuality, more and more people care less and less about what New York thinks or says. In fact, it's New York's obsession with silly celebrities like Marla Maples and Al Sharpton that has us wondering if New Yorkers could better spend their time cleaning up the mess they call a city.

Cecilia Campa
San Francisco, Calif.

THE "TREASURES OF NEW YORK" ISSUE IS glorious! If more attention were paid to the positive aspects of life in the world's most vibrant city, we might begin to shake our spiritual and economic malaise.

Harold B. Aspis
White Plains, N.Y.

I AM REALLY GLAD THAT JOHN WEITZ MENtioned Mayor John Lindsay ["My Treasures"]. I grew up in New York when Lindsay was mayor, and what a wonderful city it was. Had someone offered me a million dollars to live elsewhere, I would not have wasted one minute in turning it down.

Vera Stein
San Diego, Calif.

YOUR YEAR-END ISSUE WAS A CHRISTMAS treat to those of us in the hinterlands—the "Upper Boondockias" of America—who cannot view the holiday diorama at Rockefeller Center or cast our eyes upward at the humongous snowflake suspended over Fifth Avenue at this time of year.

Joan Mary Macey
Binghamton, N.Y.

THANK YOU FROM A FAN IN COW, SHEEP, AND goat country for your superbly written vignettes. It was the most hopeful reading about the city I've done all year. Please, more, more, more!

Mrs. Don Hisey
Corinth, Vt.

IN MY BOOK, NOBODY WHO EXCELS WHILE under the influence of crack deserves the praise Mike Lupica gave Lawrence Taylor ["LT"]. Taylor doesn't belong in anyone's Hall of Fame. I'll save my respect for the unsung athletes who played it straight against the Taylors of professional sports.

J. Mincieli
Bedford, Tex.

COULDN'T MICHAEL HIRSCHORN BE MORE sporting about the idea of Collegiate's going coed ["Old School Values"]? Perhaps if girls were allowed to matriculate, they might surprise him by not completely "quashing" the atmosphere of "unembarrassed scholarship."

Lesley Friedman
Brooklyn

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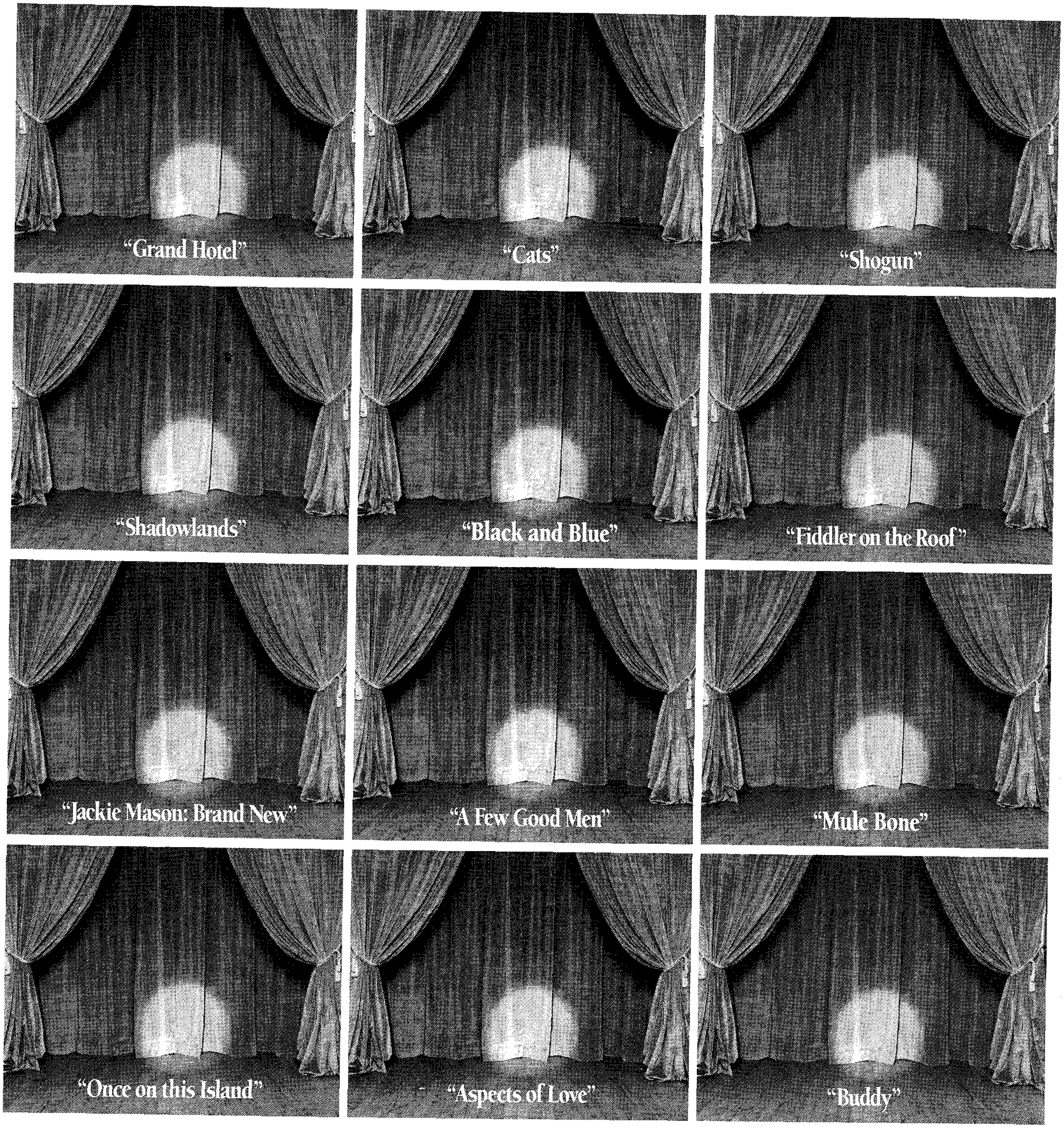
"Grand Hotel"
"Cats"
"Shogun"
"Shadowlands"
"Black and Blue"
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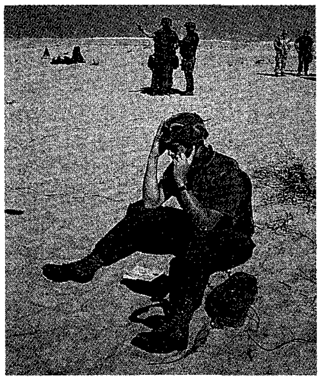
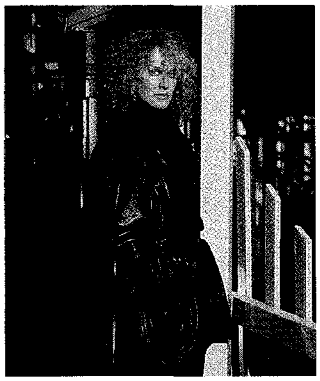
BY JEANNETTE WALLS

SATELLITE DISH...WEST SIDE SEMANTICS...GAVEL TO FALL ON RITA?...WATER WORRIES

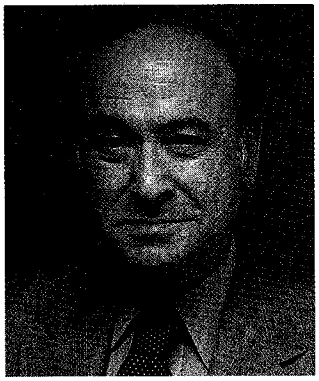


TROOPS IN THE GULF

THE REGENT HOTEL



THE *FATAL ATTRACTION* HOUSE



JOE BAUM

U.S. SECRETS FALLING TO EARTH

An $8-billion satellite system developed by the United States Department of Defense may help Iraq as much as the U.S. if there is a war in the Persian Gulf. Last May, the department began distorting signals used in its satellite navigation program, known as the Navstar Global Positioning System. Troops in the desert currently rely on handheld devices that receive the satellite signals and enable them to find their bearings in a terrain without landmarks.

But because so many receivers are needed in the Middle East, the Department of Defense has had to buy hundreds of commercial models—which, unlike the military version, cannot read the distorted signals and receive less detailed information. Consequently, according to sources, the department had to stop altering the signals last fall so all the machines would work precisely. Thus, information that can target bombs or missiles to within 25 yards is now available to anyone who owns an easily obtainable commercial receiver. A spokesman for the Air Force Space Command would not comment on why the scrambling had been ended.

ASSOCIATE EDITOR:
DEGEN PENER

'TIER II': AN SRO BY ANY OTHER NAME?

David Dinkins promised to stop putting homeless families in single-room-occupancy hotels, but sources say his administration is doing just that—and calling it something else. Some Upper West Siders are furious about the fate of the Regent Hotel, at Broadway and 104th Street. The city is moving 190 homeless families into the building under the "Tier II" project. City officials contend Tier II is different from SROs because each apartment has its own kitchen and bathroom.

"It's been proved that SROs were a bad deal for the people who lived there," says one resident. "And it seems that crime has gone down since the SROs around here closed up." Detractors also say that the city pushed through the housing without community input.

"We didn't work as closely with the community as we would have liked. We have an emergency situation, and we had to act fast," says Nancy Wackstein, director of the Mayor's Office on Homelessness and SRO Housing. "But this won't be like the Martinique or the Prince George. The families won't be crowded, and they will have adequate facilities."

REIF STRIFE: GOING ONCE, GOING TWICE...

Is New York *Times* auction reporter Rita Reif on shaky ground? Sources say that the writer, who has been at the *Times* since 1948 and reporting on auctions since 1977, may be moved off her beat because editors are unhappy with her work.

Now, sources say, an article in the January *Art & Auction* magazine may spur the *Times* to act. "Many people in the industry have long had problems with Reif," says one source. "But she is very powerful, and no one would cross her. The article brought all the problems to the surface." The resoundingly unflattering profile depicts Reif as an uninspired writer who is demanding, unfair, and inaccurate. It quotes one source as saying, "She wouldn't know a good Greek marble if I hit her over the head with it." Reif wouldn't discuss the article or her situation at the *Times*, and *Times* culture editor Paul Goldberger wouldn't comment except to say, "We do not make our personnel decisions based on articles that appear in other magazines."

A CLEAN BATHTUB, NO BOILED BUNNY

Glenn Close's character didn't live happily ever after there, but others can. The 1780 house where scenes from *Fatal Attraction* were shot is up for sale. The four-bedroom, four-acre estate in Bedford, New York, is on the market for $975,000.

The house's screen credit won't be used as a selling point, says Lois Barnett, who owns Vincent and Whittemore, the real-estate agency handling the sale. "*Fatal Attraction* was a very frightening movie," says Barnett. "The things that happened there aren't so appealing. But it does have a lovely country kitchen." A source adds, "Filmmakers love Bedford. On-location shots are no big deal around here. But if the house's identity gets out, you'd have curiosity seekers who just want to see the tub where Glenn Close got shot."

RAINBOW VS. RTR: A PERRIER PUDDLE

Perrier's bubbles caused an explosion of sorts at the Rain-

Photographs: left to right, Georges Merilow/Gamma-Liaison; Thomas Lyles; Photofest; Dan Wynn.

BELT-TIGHTENING CLOTHES...FINANCIAL FOES...DENIM BLUES...CBS STATIC...FILM FLAK

bow Room recently. Owner Joe Baum was "up in arms," according to a source, because Perrier was sponsoring a competing series of cabaret performances at the Russian Tea Room. "He has banished Perrier from the premises," says the source.

The bottled-water imbroglio overflowed last month when executives at Perrier chose not to sign on for the Russian Tea Room's second series. "It angered me," says RTR owner Faith Stewart-Gordon. "It's very time-consuming to go around looking for a new sponsor, but the tempest in a soda bottle is all over now, and we're happy to be with Charles Heidsieck champagne."

A spokeswoman for Perrier says the company discontinued its support because "we do very limited promotions during the winter months."

"We've just been making some business decisions," says Baum. "They [Perrier] have a right to do whatever they like." The water is, however, still available at the Russian Tea Room.

BASCO GETTING BACK TO BASICS

The recession may force some companies to scrap business plans, but BASCO is using the current tough times as an excuse to start a new line of clothing. BASCO, whose men's and women's wear was a hit among affluent young consumers of the eighties, is starting a line aimed at the less affluent buyers of the nineties. Clothes under the BASCO Trade Union—or BTU—label will hit the stores in June, and will cost about 30 percent less than BASCO's original line. The designs will feature details like contrast stitching and rivets. "They're inexpensive but hip and funky," says BASCO partner Lance Karesh. "The eighties were about consumption. This is more basic."

WOMEN ON WARPATH OVER 'BASE' *INSTINCT*

Basic Instinct is upsetting more than its screenwriter and former producer. The upcoming Carolco film starring Michael Douglas is "so misogynistic that it makes *Fatal Attraction* look like a feminist screed," says an actress who read the script and was briefly up for a role in the movie. A source says some women were so put off by the script that they turned down the chance to be in it. *Basic Instinct* is by *Jagged Edge* screenwriter Joe Eszterhas, who was paid a record $3 million for the script. Last summer, he and producer Irwin Winkler walked off the set after accusing director Paul Verhoeven, who did *Robocop* and *Total Recall,* of adding violent and sexually explicit scenes. Alan Marshall has taken over as producer.

"The script opens with a scene of a woman masturbating," according to the source, who says several actresses have refused to be in the film because of its content. "It goes downhill from there. Some women come to very violent ends."

A spokesman for Carolco had no comment.

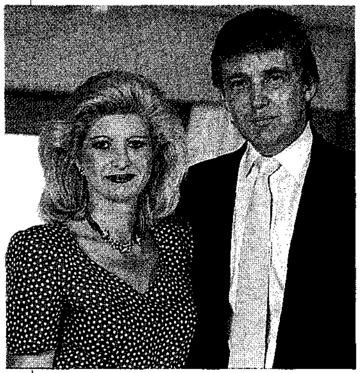
FACTS ON FILE FROM ALL OVER

MONEY TALKS: The Financial News Network has fired another salvo in its war against rival CNBC. The station has hired syndicated New York *Post* columnist John Crudele to do at least three daily news reports. An FNN spokeswoman says the move is "one-upmanship" against CNBC, which recently signed up syndicated *USA Today* columnist Dan Dorfman. Both are former financial columnists for *New York* Magazine. "It's just one more person in the world to compete against," says Dorfman. But Crudele bristles at the suggestion of similarity: "Our intention is to break news—but news that has a solid footing."

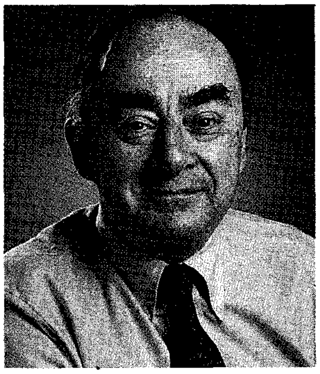
JEANS SCENE: Gloria Vanderbilt's name has seen better days, but people are still fighting over it. L.G.B., Inc., is battling with Gitano Group—which owns the Gloria Vanderbilt label—over who can put the Vanderbilt name on certain lines of clothing. L.G.B. is suing for $100-million. "Gitano has the right to approve our designs, but they've been rejecting them for frivolous reasons, then copying them," says L.G.B. chairman Luis Sneider. Gitano denies the charges and is countersuing to get out of its contract with L.G.B.

RADIO WAVES: A former CBS Radio newswriter is suing her ex-employers, accusing them of discrimination on the basis of her age, sex, and handicap. Alice Davenport, a 28-year radio veteran, says she was fired when she asked for medical leave to deal with depression and a prescription-drug habit. Davenport has retained lawyer Daniel Alterman, who won a multimillion-dollar settlement from the *Daily News* in 1987 in another discrimination suit. The case is in arbitration. CBS wouldn't comment.

UNSPLIT IMAGE: Donald and Ivana Trump's divorce may be final, but Plaza guests wouldn't know it. Hotel directories still feature a photo of the once-happy couple. "The directory is being updated," says a spokeswoman. "But I don't know if the picture will be changed."

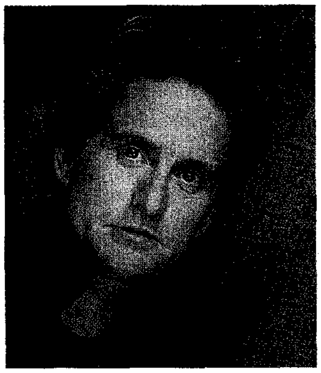


THE TRUMPS



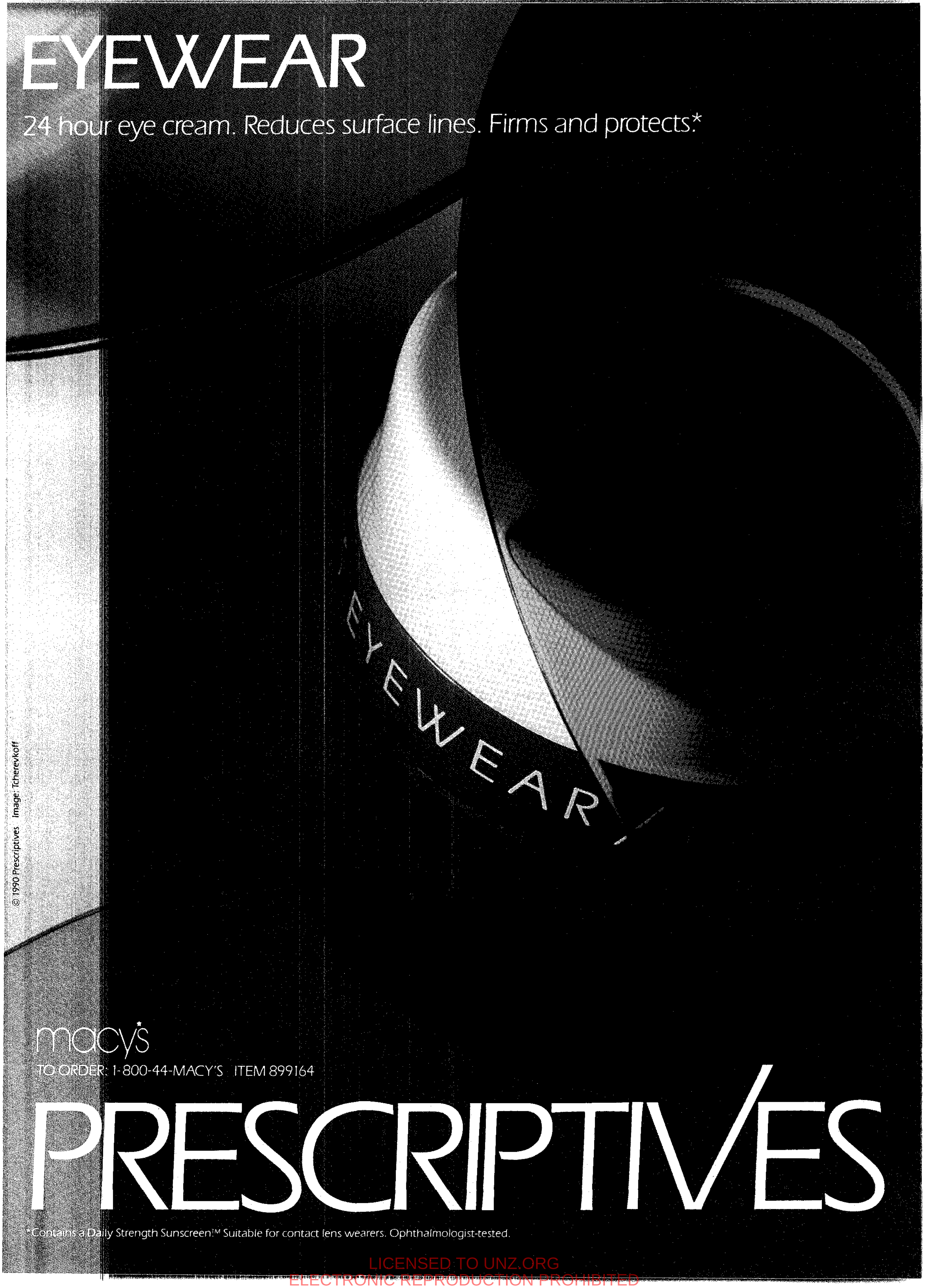
DAN DORFMAN

GLORIA VANDERBILT



MICHAEL DOUGLAS

Photographs: left to right, John Chiasson/Gamma-Liaison; Robert Deutsch/*USA Today*; Globe Photos; E.J. Camp/Outline.



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The City Politic/Joe Klein

THE RED SEA

CUTTING EDGE: *The mayor may have to cut up to 20 percent of the city work force.*

AFLOAT WITH DINKINS AND CUOMO

AS IF WHITE SALES, DISCARDED EVERgreens, and post-holiday funk weren't bad enough, January has become State-of-the-(you name it) season, the most dreadful month on the political calendar. In good times, this means a lather of self-congratulatory oratorical mush and the announcement of vast new initiatives, most of which turn out to be skimpy patronage boondoggles. In bad times, it means a thicker lather of thinner gruel and the inevitable run at Rooseveltian nothing-to-fear-but-fear exhortation.

It is a measure of the current despair that last week, when both the mayor and the governor assayed their State-of-Thes, the results seemed even less heartfelt and more dismal than usual. David Dinkins and Mario Cuomo appeared to sense that the cold, cruel numbers they'll be releasing in their financial reports would overwhelm any rhetoric they could muster. The real state of the city will be announced this week when the mayor unveils his budget plan; the governor will come clean later in the month. If each is honest, the news will be devastating. The local economy is in free-fall. The city and state of New York are near collapse.

The mayor was particularly downcast, somber and stumbling as he delivered a spiritless address to a decidedly less-than-enthusiastic crew of government officials. The enthusiastic neighborhood types who'd brought juice to Dinkins's prior efforts didn't bother to show—or weren't organized—this time; he was at the mercy of his own appointees, who sat on their hands until the mayor expressed the hope that a new day would soon dawn in South Africa. This would have been a surefire catharsis in the past, but the applause was tepid, a grudging recognition of the sour intertribal realities that have made real freedom a more distant dream. The mayor's own hopes for a fiscal "rebound" seemed even less probable and were received with glum, unremitting silence.

It was difficult not to sympathize with poor, proud Dinkins as he searched for nuggets of good cheer. But even the good news seemed pretty grim: Real-estate prices had plummeted and neighboring states had raised taxes, so New York now was relatively less pricey than it had been in the past. There was the redeployment of some police to the streets (although full implementation of Commissioner Lee Brown's plan still awaits action from the heroes in Albany). "New Yorkers never give up," the mayor said, in the one snappy line of the speech. "We simply change the rules."

Fair enough. But which rules? The mayor didn't say. The economic crisis has provided Dinkins with a chance to clear a lot of municipal debris, as Peter Hellman points out in "How to Cut the Budget" on page 26, but the mayor has shown little inclination to do anything more creative than across-the-board cuts. (The vast reductions he announces this week will, however, probably include the elimination and conflation of more than a few city agencies—and of some of the nonsensical boards forced upon the city by last year's brainless Charter reform.)

Change the rules? Dinkins is an odd combination of social-work liberal and clubhouse regular. The two are mutually reinforcing; both *thrive* on rules. His blind loyalty to these hidebound traditions has been his greatest failing in office. It was especially striking in his settlements with the teachers, Teamsters, and municipal employees: Neither the mayor nor his aides appear to have even considered asking for changes in the rules or for *anything* in return. There was no talk of flexibility, productivity, or merit. There was only a tentative step toward making it easier to fire incompetent or criminal teachers. And there has been no mention of using nonunion workers (tenants in the housing projects, kids in the schools) to do the rudimentary custodial and clerical work that the city will no longer be able to afford. There was no creativity on the city's side, only concessions.

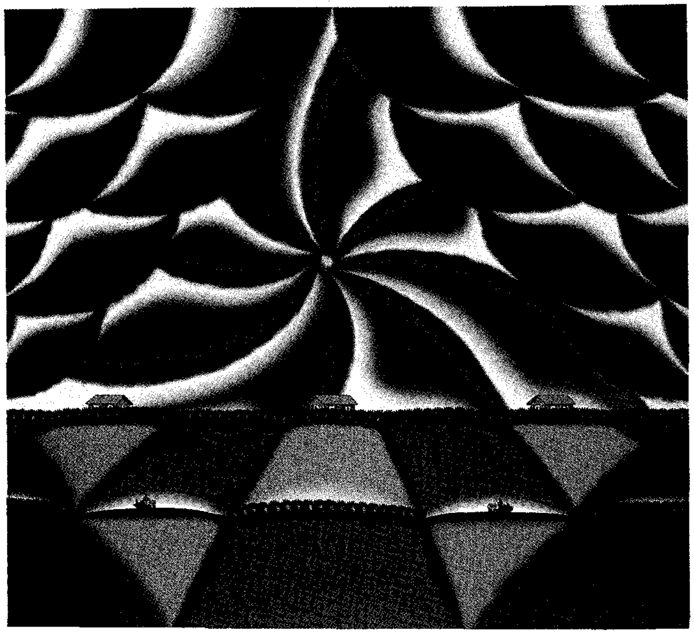
There were estimates last week that Dinkins will have to reduce the city's work force by as much as 20 percent, laying off perhaps 50,000. The most likely to go are the youngest, the least jaded, the blacks and Latinos. The schools will be hit particularly hard. Civil-service seniority rules demand that thousands of teachers switch classrooms in the coming weeks, as less-senior staff get bumped down the ladder.

Given this triage—and if the mayor really is serious about "changing rules"—shouldn't he be attacking the antiquated, incredibly restrictive civil-service laws? Why not try to pare government down to its most efficient, caring, and productive workers, rather than just settling for the 300,000 most senior? "We are looking at that," said a Dinkins aide, referring to a "management advisory task force" announced two weeks ago.

But another mayoral aide said, "Get serious. Civil-service reform would never pass the State Legislature. If there's one thing I've learned in the past year, it's that the unions not only control the Democratic state Assembly, they also own—I mean own—the Republican state Senate."

In any case, David Dinkins could decide to be bold on civil-service and every

Photograph by Allan Tannenbaum/Sygma.

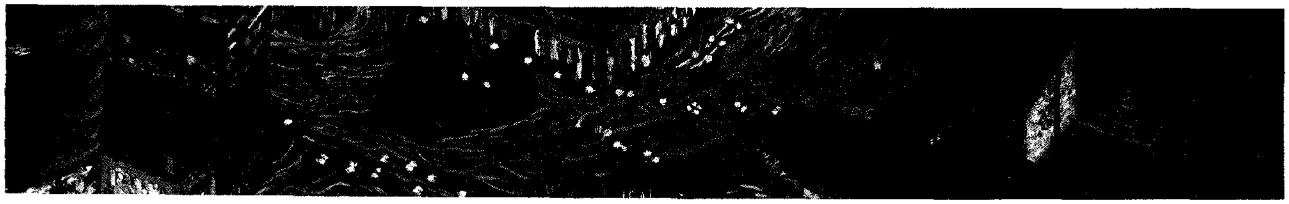


"You want to know how the next generation feels about the environment? Look to its artists. Their message--even from those who deny sending one--is quietly prophetic: it's a magnificent world out there. It has been celebrated in paint for thousands of years. And we're killing it." *(continued in 4/90 Smithsonian)*

An acid test for media planning: what magazine has 2.3 million subscribers who are environmentalists *and* *have a net worth of $434,000? Call Jim Sullivan 212-490-2510.*

What a pleasant surprise

Smithsonian



other conceivable reform—and still be in a world of hurt. His fiscal crisis is only part of a larger, more frightening regional economic plunge. "We're in a tailspin," City Comptroller Elizabeth Holtzman said last week. "The private-sector job loss *doubled* from 13,000 in October to 26,000 in November."

The January figures are likely to be worse, especially in the retail sector—where a crash similar to the collapse of manufacturing jobs in the late sixties is taking place. The retail crash is not only putting more people out of work; it also means plummeting sales- and other tax revenues. "We are seeing a repetition of the pattern that emerged in the early seventies," said one city economist who asked for anonymity. "At that time, the economic collapse was exacerbated because the city tried to make up for lower revenues by raising taxes—the personal-income tax doubled, the sales tax increased 33 percent, and so forth. This time, the slowdown that began early in 1988 has caused the city and state to raise taxes $1.5 billion in the past year. I have no doubt this will cost the area's economy tens of thousands of jobs. If we raise taxes *again* this year, the politicians may well succeed in murdering New York."

Mario Cuomo is the fellow who will have the greatest say on taxation. His own state-budget deficit may run as high as $5-billion. The speculation is that Cuomo will raise $1 billion in new taxes (a delayed income-tax cut; an increased gas tax) and slice the rest from state programs and aid to cities and towns. "It's possible we'll have another $500 million to close," says a Dinkins aide. "No way we can do it."

Cuomo didn't tip his hand last week. His speech was at once frenetic—he announced no fewer than 192 initiatives in his formal message to the Legislature—and tired, a rehash of the attacks on Bush and Congress that Cuomo rehearsed on the campaign trail and at the National Press Club in December. The act is wearing thin. The poetry is beggared by the numbers. The tide of zeros—perhaps as much as $8 billion in deficits, city and state—means nothing less than chaos for the city in the months ahead. It means classrooms with as many as 50 students, more abused children falling through the cracks, crazier emergency rooms, dirtier streets, corroding bridges.

David Dinkins took most of the heat this past year. Much of it was deserved; the mayor wasn't as quick or imaginative as he might have been. But Dinkins did do something that has eluded Mario Cuomo in six of his eight years as governor: He closed a large deficit and balanced the budget. Now it's Cuomo's turn, and—for once—words won't be enough. It is no exaggeration to say that his political fate, and the city's, hangs in the balance. ▬

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TERRACE ON THE PARK

The Bottom Line/Christopher Byron

PENSION POKER

THE CITY'S BIG GAMBLE

WITH THE CITY'S POCKETS TURNED INSIDE out, there's been a lot of squabbling lately about the pension-fund deal—the plan, advanced by the mayor and the comptroller, to trim $300 million from the current budget by cutting New York's contribution to city-employee pension funds. Some folks want to use the money saved for salary increases for city workers, while others would rather help reduce the budget deficit.

In fact, the whole dispute seems to ignore the moral of the past ten years. During the eighties, Wall Street got swept up in the delusion that stocks would climb forever—making it possible to keep borrowing, in the expectation that the stock market would ease the payback. Today, the city seems to be playing the same game. The bet: that stock and bond prices will rise sharply at some point in the future, thereby bailing out taxpayers who weaseled on the contributions they should have been making to keep the city's $40.8 billion in pension funds healthy.

A number of financially squeezed state and local governments around the country have lately begun playing this game. But the five funds that constitute the New York City system—for teachers, cops, firemen, Board of Education employees, and general city workers—have gone farther, faster than anyone else. Experts in the field are warning that they've overdone it.

"In my opinion, what New York City wants to do with its pension funds is crazy," says Robert McLaughlin, an assistant investment director of the conservatively managed Ohio Public Employees Retirement System, with assets of $20.6 billion. "To meet the performance estimates they're hoping to achieve, the city's pension-fund managers had better be on their knees praying right now. If things don't work out just right, by 1992 it could be Panic City up there."

What McLaughlin is riled about is a push that began last summer by City Comptroller Elizabeth Holtzman to lift the assumed rate of return on the funds from 8.25 percent to 9 percent—the steepest single jump of any major public-employee fund in the country. The move was justified on the grounds that the two largest funds—for teachers and general city workers—had previously been invested largely in bonds, which historically have lower rates of return than stocks. If stocks were added to the portfolios, the argument went, the return on the funds would improve significantly in the years to come.

With the estimated return raised to 9 percent, the city can cut its contribution—until recently pegged at $1.8 billion for the current fiscal year—by nearly 17 percent, to $1.5 billion. Assuming the funds' investments perform as expected, and thus return the full 9 percent, the lower city contributions would still be enough for the fund to meet its obligations to current retirees as well as to lay aside reserves for future beneficiaries.

But what happens if the funds underperform? If that goes on for more than a year or two, a so-called unfunded liability begins to accumulate on the books. Richard Ravitch, the businessman and former M.T.A. chief who ran for mayor in the past election, points out that this liability can be postponed for a while but not escaped indefinitely. "The city operates so-called defined-benefit plans," explains Ravitch. "Under the law, that means that taxpayers will eventually have to make up any losses. There's no way around it."

Significantly increasing the assumed rate of return is obviously a major undertaking for any pension-fund manager. A quick survey of the country's largest public-pension-fund systems outside New York failed to turn up a single manager who was willing to make such a change without the advice of a respected outside actuarial firm.

"I'm not stating it's never been done, but I would have to say that I would regard it as highly unusual for any public fund to make a significant change in its return assumptions on the basis of in-house actuarial advice alone," says Steve Kornrumpf, an investment expert with the New Jersey Division of Investments (assets: $26.6 billion). "That's certainly not how we do things."

"Our policy here is not to change our return assumptions at all without bringing in independent actuarial consulting firms to examine the whole issue," says DeWitt Bowman, head of investments for the California Public Employees' Retirement System (with $54 billion in assets, the largest such fund in the country). "It's simply too sensitive a matter to handle in-house."

When the city last changed its return estimates, eighteen months ago, it commissioned studies from three consulting firms, including Metropolitan Life and Buck Consultants, before taking action—and then lifted the assumed rate by only a quarter of a point, to 8.25 percent.

Yet when Holtzman—whose office manages the funds—began pushing for another increase last summer, things were handled differently. The rate was boosted three quarters of a percent without commissioning any outside studies at all. "If that were our fund, I can say that an increase of that size would certainly have had to be blessed by outside consultants before we accepted it," says the investment adviser of a major New York State

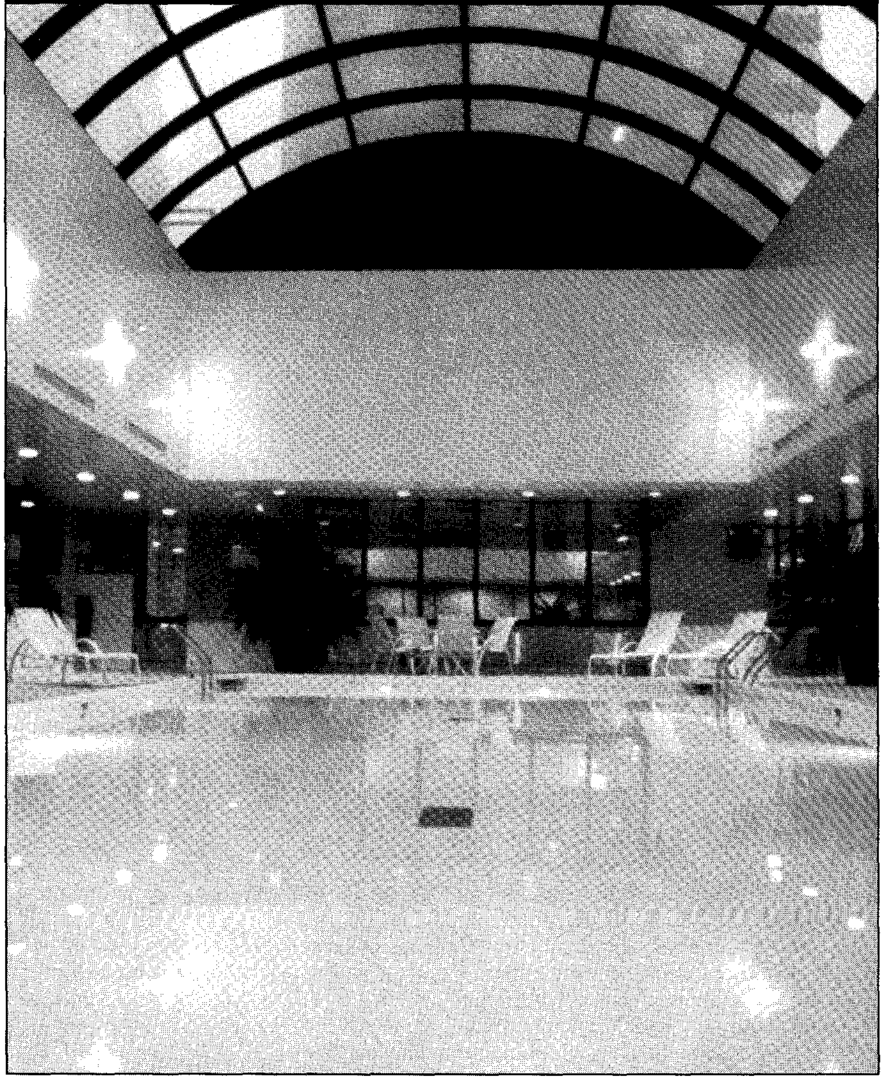
BETTING ON THE FUTURE

Estimated Returns on Top Public Pension Funds

Fund	Assets In Billions	Estimated Return %
California Public Employees'	$54	8.5
N.Y.S. Employees'	$43.7	8.75
N.Y.C. Employees'	$40.8	9
California State Teachers'	$30.1	8.5
N.Y.S. Teachers'	$26.7	8
New Jersey Division of Investments	$26.6	7
Texas Teachers	$23.7	8
Ohio Public Employees	$20.6	7.75
Florida Board of Administration	$19.3	8
Wisconsin Investment Board	$18.5	7.8

SOURCE: PENSION & INVESTMENTS.

NEW YORK'S
MOST COMPREHENSIVE
FITNESS CENTERS



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fund. "The trustees just wouldn't feel comfortable going along with it otherwise."

The woman in charge of the city's pension system, Deputy Comptroller Beverly Hamilton, acknowledges that the analysis justifying the increase was made in-house—as it turns out, by an actuary who is a pension-system employee. But Hamilton says she has full confidence in the study. And the in-house actuary, Robert North, says he received plenty of opinions from respected consultants "on an informal basis."

But all the informal kibitzing in the world is no substitute for an independent consulting firm that has to stand behind its work. "If you ask me, this whole business about increasing the return assumption has been handled in secret," says a source in the office of City Council President Andrew Stein, who sits as a trustee for the general employees' fund. "We're being asked to approve this increase, but so far, we haven't seen a single thing in writing, from anyone, to justify it."

More than anything else, the size of the increase raises concerns. At 9 percent, the assumed rate for the city's funds is the highest for any major public-pension system in the country (see chart).

With the stock market tumbling, real-estate prices falling, banks teetering, and war about to break out in the Persian Gulf, the investment climate hardly seems right for raising the performance goals of a multi-billion-dollar portfolio.

Yet supporters of the increase say that pension-fund managers are not really concerned with day-to-day, or even year-to-year, changes in the market. When setting rate-of-return assumptions, actuaries look at investment trends over whole decades at a time. From that perspective, some managers argue that the extraordinary financial boom of the eighties has pulled up the average return of stocks and bonds during the past half-century to the point that a new, higher level of performance expectations seems justified for the decades to come. That, in fact, is the argument that the city's Beverly Hamilton makes.

But critics like McLaughlin respond that it is just as possible to expect the opposite: that because the eighties were an exceptional period of financial gains, history suggests that, one way or another, financial assets will fall by enough in the future to bring overall averages back into line with long-term trends.

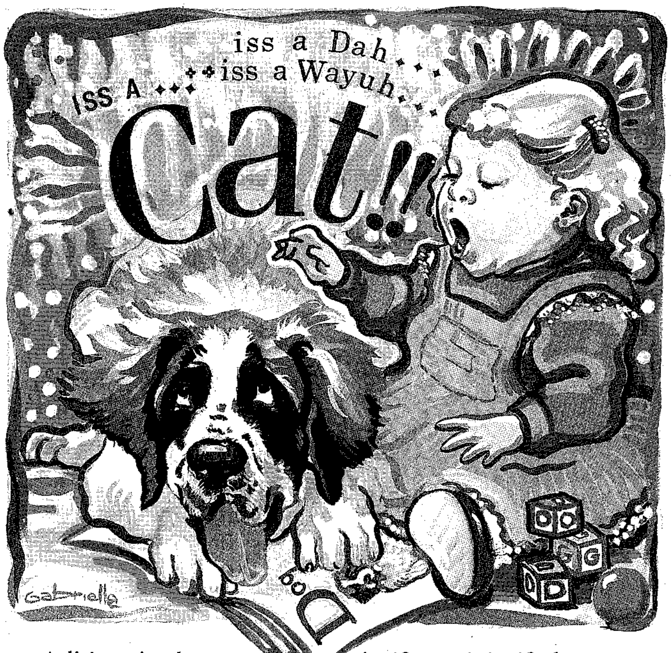
The fact is, no one knows what will happen. When money people start claiming they do—especially in order to cut back pension funds right now—it seems time for a closer look. On this occasion, it appears that few folks have bothered to look at all. Too bad, since taxpayers may once again wind up having to foot the bill. ■

Fun City/Richard Rosen

DECONSTRUCTING BABY

THERE COMES A TIME IN THE LIFE OF EVERY TODDLER, USUALLY during the second year, when he or she likes to talk a lot but without saying much in particular. In this way toddlers are remarkably like adults. The only other respect in which the young so perfectly ape adult behavior occurs much later, during adolescence, when they begin dating inappropriate members of the opposite sex.

Engaging children at this stage in apparently inane exchanges prepares them for many important activities in later life, such as editorial meetings of college literary magazines, marital shouting matches, and reading interviews with Donald Trump. But unfortunately, many sophisticated New York City parents seem to feel there's nothing to be gained by it, and one can't help but think it's because they don't sufficiently understand the rules of the game.



A disjunction between signifier and signified.

Here are some things you should know:

First, the child uses the same word or phrase to mean any one of countless things and expects you to know which one. When my own daughter Lucy smiles and says *Iss a bah,* this may be understood to mean either "It's a ball," "There's a boat," "He's a boy," or "I enjoy eating coins." And don't be alarmed by the way meanings expand to accommodate the child's growing awareness of the world. For example, the meaning of *obby obby obby,* which at twelve months signified Lucy's wish to be lifted to my lap, was soon enlarged to indicate the wish to be taken down from wherever she happened to be, and not long after, it was being used as a general directional command and, finally, to indicate all prepositional activity in the immediate area.

There's no reason babies should be made to feel bad about this. It's no different, really, from the process by which my own pet phrase, "Well, that's life," which I originally employed as a wry commentary on the perils of daily existence in Manhattan, came to apply to any situation about which I'm too tired to form an opinion.

Conversely, to an infant, a single object may have many names. To Lucy, the words *dah, doh, doeh, day, deh,* and *wayuh* all mean "dog," and occasionally, when she's not in the mood to make the glottal effort required for its initial sound, "cat."

Linguists refer to Lucy's verbal difficulties as a case of a faulty relationship between "signifiers" and "signifieds," but they never do so in her presence. When she's in the room, linguists use the single word *swee,* which Lucy understands to mean both "signifier" and "signified," as well as "sky," "swing," "socks," and "refrigerator magnet."

Now, as it is for all adults, syllabic emphasis is important in the speech of a toddler. For instance—and this is critical—whether Lucy says buh-*day* or *buh*-day makes all the difference in the world. Unfortunately, the difference eludes me. However, I find that if I just nod vigorously and give her a Wheat Thin, she acts as though the point has been made, and then proceeds to gesture grandly with an outstretched palm and exclaim, *Me nom ee, nom ee, nom ee!* And I don't think there can be any question about what that means.

Speaking of outstretched palms, at no other point in their future lives will children gesture as vividly and meaninglessly to support their speech, unless they grow up to be spokesmen on late-night television commercials, or possibly George Bush impressionists. As it is, with their incoherent hand motions, they resemble the world's smallest third-base coaches signaling you at bat in a tie game with one out, runners at first and third, and the opposition's second baseman covering second in the event of a steal. Although the situation seems to call for the hit-and-run, with you hitting to right, behind the runner, I find it's always safer to simply take the next pitch.

Then there is the word *bweef.* I don't think any discussion of the conversation of baby talk can get very far without serious consideration of the word *bweef.* On the other hand, I don't think that any discussion can get very far *with* serious consideration of the word *bweef.*

So far in my description of the average baby's speech and its shoddy regard for the truth, there is nothing to distinguish it from what you may experience at most Manhattan cocktail parties. But there is one aspect of babies' conversational behavior that quickly sets them apart from many chronological adults I know. I'm speaking, needless to say, of sudden and unprovoked screaming.

At first it is alarming when a fifteen-month-old breaks off in the middle of pointing out a boat or a ball, or possibly a boy, to shriek at the top of her lungs. However, there is no virtue in drawing the child's attention to the inappropriateness of random screaming, any more than I would recommend drawing an adult's attention at a party to the fragment of a previous meal clinging to his beard. Neither party can help itself. Instead, what I find helpful is imitating the child's scream. The child then assumes there was a good reason for screaming in the first place and will feel comforted that you recognize the same danger. (Sympathetically placing a fragment of food on your own face in solidarity with someone wearing a remnant of a cheese puff may or may not elicit the same response.)

As a result of following these rules, I enjoy with my daughter a quality of conversation that belies the theory that children of her age are not capable of meaningful communication—provided, of course, that you are not too rigid in your definition of either "meaningful" or "communication," and perhaps "capable" as well. Nor does it pay to be too rigid in your definition of the word "enjoy," either. And, of course, I'm using the term "quality of conversation" in its colloquial sense. ■

Illustration by Gabrielle.

FAST TRACK

EDITED BY CHRIS SMITH

BRIEF LIVES

Rap Sheet

Jon Shecter and David Mays aren't crazy about being compared to Jann Wenner and Malcolm McLaren, two names they hear a lot these days.

After all, until a year ago, the 22-year-old Harvard graduates had only a vague idea who the *Rolling Stone* founder and the chameleonic British rock impresario were.

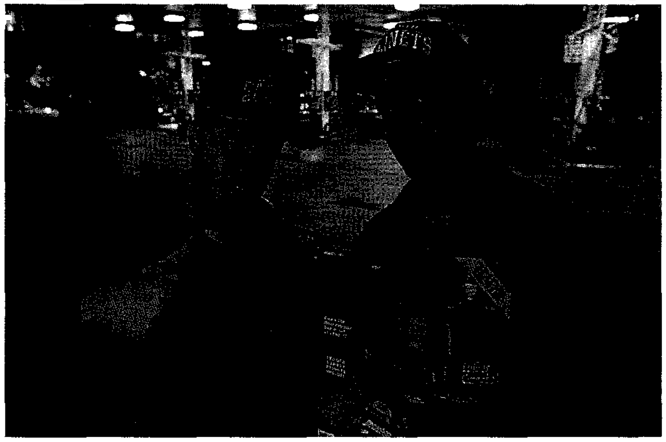
"We haven't had too much time to read about music history," Shecter says, elegantly trying to conceal his impatience.

So much hip-hop, so little time.

Barely enough to turn out *The Source,* the glossy rap magazine that began in Cambridge two and a half years ago as a single photocopied page in Mays's apartment.

Today the four-color, 68-page monthly, which calls itself "the magazine of hip-hop music, culture & politics," has a circulation approaching 35,000, a staff of seven, and airy loft offices on Broadway in SoHo. Last year, revenues topped $300,000—two thirds of which came from ads.

A far cry from fanzines that offer a fantasy date with MC Hammer, *The Source* focuses on thorny issues from censorship to sexism and favors such politically astute and musically raw rappers as KRS-One, A Tribe Called Quest, and a new group called The Main Source, which is fronted by the Large Professor, who is also New York's hottest young producer.



Hip-hop historians Shecter and Mays.

"A lot of people still consider rap a fad or a novelty," says Shecter, who is editor-in-chief. "But they fail to realize that it's been around for more than fifteen years. This is the only magazine that takes it seriously, that sees it as a social and political force."

The two classmates came to the Ivy League already steeped in hip-hop. Both city kids—Shecter grew up in Philadelphia, Mays in Washington—they preferred the street beat to the heavy-metal thrash favored by their suburban contemporaries.

At Harvard, they started a rap radio show and made halfhearted attempts to prepare for law school. *The Source* grew out of the show's mailing list.

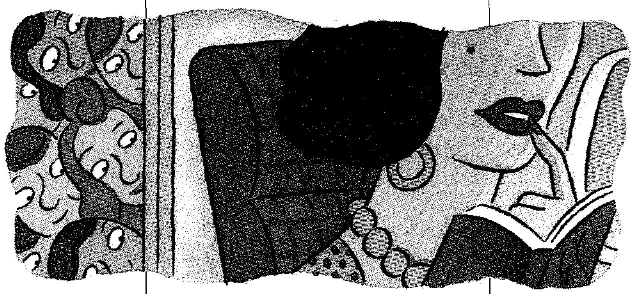
"People assume we're rich kids who used our parents' money," says Mays, who is publisher. "But we started the magazine with $200 of our own. We've never gotten a dime from our families."

Not that they'd turn away an outside investor, especially a black entrepreneur with an interest in seeing rap stay true to its roots. "This is an African-American invention; it wasn't dreamed up by some record executive," Shecter says. "It should be controlled by the people who created it. That's the only way the music keeps its edge. We just want to be a part of it." NANCY HASS

L.A. LETTER

A PLACE IN THE SKY

Something special was clearly in the air. So many people were wandering up the aisle of this TWA flight from JFK to LAX that a stewardess yanked the first-class curtain shut and broadcast a stern warning: The front toilets on the plane were overflowing. Needy passengers would have to head to the head in the rear. But it was early in the flight. Why lie?



Then there was the golf cart that met the first passengers off and sped away, trailed by a motley crew of photographers in shorts and flak jackets. The Angelenos on the plane hardly batted an eye. They'd seen it all before. But the rest of us wondered, Who was that whisked-away soul?

Her baggage—and the way it was treated—told the tale. Three airport employees haunted the bottom of the luggage chute as the flight's bags spewed down the belt. One held thirteen baggage checks cupped in his hand like a card shark. Another checked numbers. A third hauled bags—some from a matched tapestry set, others mismatched and worn—off the belt and set them in a neat row. Hanging from each bag was a large tag cut from violet posterboard and marked MINE! in metallic gold script. It couldn't have been anyone else. E.T. had landed—Elizabeth Taylor was home. MICHAEL GROSS

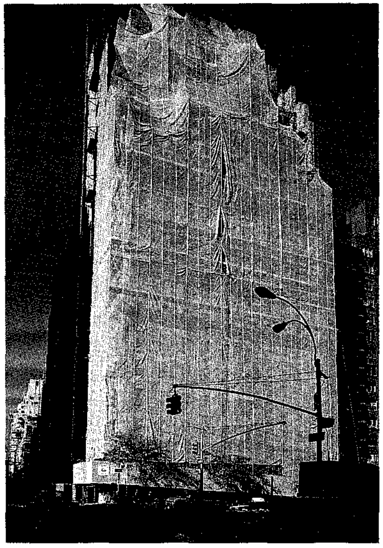
Photograph by Shonna Valeska. Illustration by Greg Clarke.

UPPER EAST

ROOMS WITH NO VIEW

THE CURTAINS WERE DRAWN during a recent cocktail party in the unrelentingly soigné apartment of Saul and Gayfryd Steinberg. The mogul and his very social wife weren't so worried about outsiders' peering into their 34-room duplex. They were more concerned about what the guests would see if they looked *out*. The limestone façade of the 60-year-old Art Deco building on Park Avenue at 71st Street is cracked, and while it undergoes a massive, eighteen-month-long restoration, it will be cloaked in an ashes-and-sackcloth-type veil. "It's a bit of an eyesore," says one neighbor. "I just try to pretend it's a Christo sculpture."

It's an ironic predicament for a building that was designed for grandness. Ground was broken at 740 Park in 1929, several months before that era's Black Monday. The building was put up when apartments for the wealthy were mansions stacked atop one another—most residences have 40-foot living rooms and bathrooms the size of a studio. It was home to a young Jacqueline Bouvier; tenants now include financier Henry Kravis and his designing wife, Carolyne Roehm; Warner Communications chief Steve Ross; and Tom Strauss, the president of Salomon Brothers. "It's very depressing for them to come home from work—where they can move mountains—to a place where a Dumpster is parked out front," says one Upper East Side resident.



The cover-up on Park Avenue.

But what's a tycoon to do? Buildings with prewar status come with prewar infrastructures—in this case, one that needs as much as $8-million worth of repairs. So the building's 31 tenants are forking over an average of $258,000 apiece.

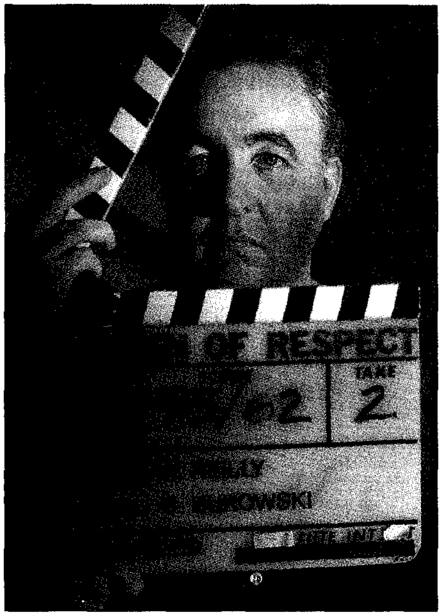
"It's amazing how cooperative they've been," says Donald Goodwin of Brown, Harris, Stevens, the management company overseeing the construction. "Some area people complained, but we explained that we were doing what was necessary." One neighbor in the adjacent building still isn't satisfied: She's charging that the work is keeping her from selling her apartment. None of the 740 Park residents contacted would comment on the record, however, and the head of the co-op board requested written questions that would be discussed at the next board meeting.

"The way they look at it is, yes, it's a pain while it's happening, but the end result will be worth it," says one society figure with several friends in the building. "After all, they're just repairing the excesses and damages of the past, and isn't that what the nineties are all about?" **JEANNETTE WALLS**

SCREEN GEMS

Something Wicked This Way Comes

"FORGET *GoodFellas* AND *Godfather III*—See the Only Classic Gangster Movie!" William Reilly smiles nervously as he kicks around tag lines for his first feature film, *Men of Respect*, opening this week. Sipping tea in the sunny living room of his Washington Square North apartment, Reilly is joking about ignoring the Scorsese and Coppola movies, but he's not kidding with the word *classic*—*Men of Respect* is *Macbeth* disguised as a modern-day gangster drama. "I wanted to capture the emotional subtext of the *Macbeth* tragedy in a contemporary idiom," Reilly says.



Macbeth *meets Manhattan: Reilly.*

If that sounds worlds away from your typical high-concept Hollywood peg, that's because Reilly, 38, is an NYU film professor who's been teaching the school's directing class for the past eight years. He did attract some Hollywood talent to his $2-million independent project, though, including Rod Steiger, Peter Boyle, and, in the starring, Macbeth-inspired role, John Turturro.

Reilly, a bit uncertain as he gives his first interview, cites Scorsese as an influence more than once. "The characters in *Mean Streets* all looked like the older guys I knew in the neighborhood," Reilly says, calling himself "a Bronx street kid from a blue-collar Irish Catholic family." His parents tried to keep the streets at a distance by sending Reilly to parochial school, where he took to debating and acting. He also started writing, and one of his screenplays, *Mortal Thoughts*—a dark comedy about two women who kill their husbands—will be out in March, starring Demi Moore and Bruce Willis. "But I think it's gone through a lot of rewrites," Reilly warns.

The only worry he has about *Men of Respect* is that it's a "small, artsy, gangster movie" that's coming out at the tail end of a major gangster-movie cycle.

"On the one hand, I'm gratified that a studio like Columbia believes it's good enough for them to distribute, but people might be disappointed because they'll be expecting a 'bigger' movie," Reilly says.

So would he be concerned about audience expectations if a reviewer wrote, "If the lines are too long for *Godfather III*, check out *Men of Respect*"?

"Are you kidding?" Reilly says. "I'd love it!"

KENNETH M. CHANKO

Photographs: top, © 1990 Frederick Charles; bottom, Frank Veronsky.

NEW YORK JOURNAL

Get the Picture?

A DENSELY FRECKLED AD copywriter from Brooklyn marches up to the library's reference desk, speaking like a machine gun. "Howya doin'?" she says. "I gotta see gang colors. Y'know, like on the back of a denim jacket."

She has come to the right place: the Picture Collection of the New York Public Library. The librarian directs her to NEW YORK CITY—GANGS, and CALIFORNIA—LIFE. The copywriter fetches the bulging folders and manically riffles through the pictures. "Is this place incredible or what?" she blurts. "If you can't find it here, you can't find it."

That's not quite true, but it's pretty close: There are about 5 million pictures in this surprisingly ordered corner of the third floor of the library's Mid-Manhattan branch. For 75 years, the collection has been a gold mine for artists, actors, designers, and writers who need to see just what a fourteenth-century Frenchwoman might have worn to breakfast or what the human brain *really* looks like.

"It's hard to stump or shock us, I'm afraid," says Mildred Wright, who's been fielding requests for 24 years and is now the collection's librarian—although a plea years ago for a glossy photograph of God seems to have Wright still a little rattled. At one time or another Andy Warhol, Bill Blass, Geraldine Fitzgerald, and Maurice Sendak have all sought out inspiration in the picture collection; Stella Adler, the grande dame of New York acting teachers, has steered generations of students here for work on character, costume, and circumstance.

Gable and Leigh, from the KISSING *file; fourteenth-century French costume; a lunch break from* COAL MINERS.

The collection hasn't been assembled on artistic merit; it's a thoroughly practical resource. Pictures in Wright's files might be clipped from last week's *Newsweek* or a 1712 book on witchcraft (the older ones can't be checked out). In addition to two voluminous "people" files—PERSONALITIES and ROYALTY—there are 10,000 main subject categories in Wright's domain, "from ABACUS to ZOOLOGICAL PARKS," she recites, gleefully nonchalant. In between are CYPRIOT POTTERY, EUNUCHS, KISSING, THIRTIES UNDERWEAR, and THE STRATOSPHERE.

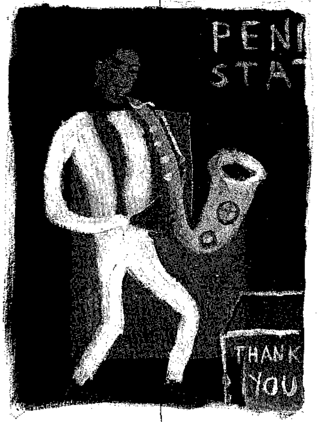
At the reference desk, a soft-spoken book illustrator needs steamships. He is given the choice of side- or stern-wheelers and takes both. A schoolgirl visiting for the first time wants pictures of a nuclear war. "There hasn't been a nuclear war yet," parries one of Wright's staff librarians. "But I hope ATOMIC EXPLOSIONS will do something for you."

Wright no doubt hopes, with the rest of us, that she won't soon be able to alter her files to better satisfy the schoolgirl. STEPHEN J. DUBNER

TRUE TALE

SAX APPEAL

NEW YORKERS SELDOM encounter a street musician who doesn't insult their ears. But one recent day in the Penn Station waiting room, commuters heard something distinctive: the melodic sound of an alto saxophone in the hands of an expert.



These rich, reedy notes, some darkly somber, others lilting and frivolous, were pure and mellifluous, and the musician's repertoire was as diverse as his range. He played the "Battle Hymn of the Republic," "Havah Nagilah," something ominous that sounded like a funeral dirge, a sprightly melody that sounded like an English madrigal, "Danny Boy," several big-band swing tunes, standards from Gershwin, Porter, and Berlin, and a touch of the classical.

The musician was in his late fifties or early sixties, well dressed, and quite comfortable with his horn, a dull-silver-metal model. At his feet was a box covered with white cloth, on which rested numerous dollar bills and some scattered coins. Taped to a music stand facing the audience was a carefully hand-lettered sign that said THANK YOU in a half-dozen languages. And below that, in English, BLESS YOU. No one applauded, and most people kept their distance, listening furtively.

I strolled over to compliment the man on his exquisite style, his gorgeous tone, his range. He gazed lovingly at his horn and said, "That's my 1933 Conn. It's a beautiful horn. I wouldn't be without it."

I asked why he was playing in Penn Station.

"I have an arrangement with my employer. When we're in New York, I can play for the people, share it with them, and let them enjoy the music as I do."

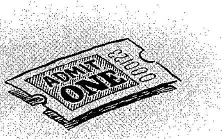
What's his occupation, I wondered, thinking that because he travels he must be a salesman. No. Not a salesman. He didn't have a typical glib, brash sales personality. Something in electronics? Medicine? Communications? No, none of these. Finally I asked, "What do you do for a living?"

The man smiled pleasantly. "I play first alto sax for the Duke Ellington Orchestra."

Oh. JOHN BOHANNON

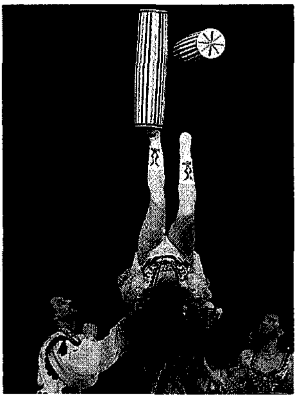
Photographs: top left, MGM Studios; bottom left, Ben Shahn; photographs and print courtesy of N.Y.P.L. Picture Collection. Illustration by Josh Gosfield.

HOT LINE



THE TOPS IN TOWN THIS WEEK

COMPILED BY RUTH GILBERT



Circus Show Corp.

SCENES

The Moscow Circus: This year's edition marks the return of the marvelous Flying Cranes aerialists and the world's most famous dancing bears. At Radio City Music Hall through January 27.

Paul Zaloom, who's at the Dance Theater Workshop through January 20, is equal parts Ralph Nader, Jacob Bronowski, and the brothers Marx, Ritz, and Smothers. His one-man show cribs historical as well as up-to-the-minute references, and there are more props, furniture, and sight gags than in *Phantom* or *Shogun.* At 219 West 19th Street.

TELEVISION

Rita Hayworth: Dancing Into the Dream: **TV seems to have rediscovered the glamour girl. The star of *Gilda* and *The Lady From Shanghai* is the latest subject of Cinemax's documentary series on silver-screen legends. (Cinemax; January 20; 8 to 9 P.M.)**

HBO

The Flame Trees of Thika: **PBS is celebrating *Masterpiece Theatre's* twentieth anniversary with its greatest hits. This week, there are three terrific episodes from this drama based on Elspeth Huxley's memoirs. Hayley Mills is an Englishwoman who, with her child and husband, sets up an African coffee plantation during World War I. (Channel 13; beginning Sunday, January 20; 9 P.M.)**

TASTINGS

BY ALEXIS BESPALOFF

The grassy intensity and refreshing acidity of California Sauvignon Blanc make it an excellent all-purpose white wine. Two 1989s with an extra measure of flavor are the lively Lakespring ($10) and the rich, complex Merryvale ($13).

BOOKS

Revolutionary Ceramics, **Nina Lobanov-Rostovsky: After the Revolution, Lenin ordered the Imperial Porcelain Factory to produce "propaganda porcelain." This extraordinarily beautiful book and lively social history is the definitive guide to the pieces—plates, cups, saucers, figurines—produced from 1917 to 1927. (Rizzoli; $40.)**

REVOLUTIONARY CERAMICS
NINA LOBANOV-ROSTOVSKY

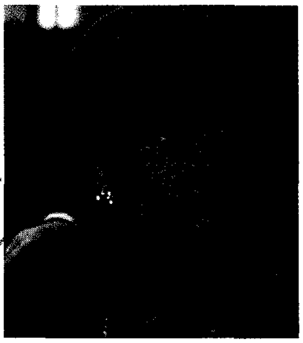
The Andy Warhol Diaries, **edited by Pat Hackett: The controversial chronicle is now out in paperback. How compelling you'll find the minute-by-minute-by-minute 768-page replay depends on your tolerance for *tout* New York. (Warner; $19.95.)**

MOVIES

Dances With Wolves: Even after the deluge of holiday films, this three-hour epic is still the most satisfying, old-fashioned entertainment of the season.

FASHION

Just what is it about Alice's red hat that's so fetching in Woody Allen's new movie? "I meant it to symbolize innocence but at the same time to say affluence," says costume designer Jeffrey Kurland, who picked the bright-red little schoolgirl hat made by Eric Javits for Mia Farrow's character. It can be specially ordered from Henri Bendel for $125.



Brian Hamill/Photoreporters

VIDEOS

Humoresque (MGM/UA; $19.98): This 1946 Joan Crawford sudser is finally out on video and is sure to please bleary-eyed fans who've been able to catch it only on very-late-night TV. The lush-looking melodrama comes via a sappy Fannie Hurst novel. Jean Negulesco directed.

DANCE

Japanese Butoh dancer Yoshito Ohno performs *Eros,* which Ohno describes as "an interdisciplinary performance piece about the development of the soul where masculine and feminine merge." His partner is American dancer Maureen Fleming. At the La MaMa Annex through January 20.

RESTAURANTS

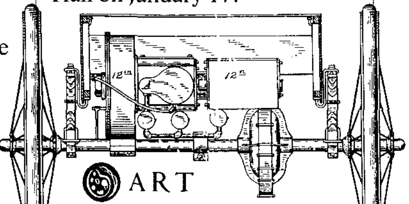
On January 19, *Jean-Georges* Vongerichten of Restaurant Lafayette is offering the second in his series of cooking classes. The Saturday classes, from 10:30 A.M. to 2 P.M., are $75 and include lunch. Upcoming dates are January 26 and February 2. Call 832-1565 for reservations.

MESA
GRILL

Bobby Flay, the former chef at the Miracle Grill, is now at the Mesa Grill, which opens Monday, January 21. Flay's menu is emphatically southwestern, and includes blue-corn-and-salmon cakes with pineapple tomatillo salsa, shrimp-and-white-bean tacos, shellfish posole stew, cornmeal-coated oysters spiced with whole-grain mustard, and grilled quail with roasted beets and barbecued red onions. Lunch entrées begin at $8.50; dinner, from $13. At 102 Fifth Avenue, near 15th Street; 807-7400.

MUSIC

This is a week for catching up on new music. Zubin Mehta conducts the New York Philharmonic in the premiere of Jacob Druckman's *Brangle* on January 17, and the Juilliard String Quartet will join the Billy Taylor Trio in the performance of a new jazz-classic crossover piece that was written especially for the Juilliard (at the Metropolitan Museum on January 17). At Merkin Hall, it's "Downtown Comes Uptown" with Laurie Anderson, Ben Neill, and Zeitgeist on January 20. Samuel Barber's *Symphony No. 2,* which was destroyed by the composer 29 years ago, is being performed by the Little Orchestra Society at Alice Tully Hall on January 17.



ART

"A Better Mousetrap: Patents and the Process of Invention": To celebrate the 200th birthday of Peter Cooper, inventor and founder of Cooper Union, the school has put together an exhibition—of models, drawings, prototypes, blueprints—devoted to the process of invention over the past 200 years. At Cooper Union's gallery through February 15.

How To Cut The Budget

TEN WAYS TO SAVE MILLIONS WITHOUT SACRIFICING SERVICES

BY PETER HELLMAN

The news from Mayor David Dinkins this week almost certainly will be bad. He's scheduled to unveil his financial plan for fiscal 1992—starting July 1—including the cuts designed to close a budget gap projected at $2.1 billion and climbing.

Not since the crisis of 1975 has the city been forced to slice so deeply into the body of its government. City agencies, except for the police, have been told to plan for cuts of 17½ percent. Nobody is saying publicly how many jobs will be lost, but the talk at City Hall is that the number will reach 20,000 or more.

The bloodletting is mind-numbing in the big numbers but sharply painful in small ways. To take just one example, the recent restoration of a long-collapsed section of the promenade along Riverside Park was done by a team of young maintenance workers assembled by the park's enterprising administrator, Charles McKinney. "Now I'll be forced to let them go," McKinney laments, "while guys who are more senior but less productive are job-protected."

What makes this budget crisis more ominous than the earlier one is the city's isolation. In 1975, New York had its saviors—the state to issue billions of dollars in bonds, the unions to buy them, and the federal government to provide interim loans. This time, no white knight will step forward to lend a hand. The state, faced with its own billion-dollar gap, could use a hand itself.

Still, the truth is that city government has put on weight in the past decade. While the population hovered at about 7.3 million, the municipal work force grew from 292,000 to 363,000—an increase of 24 percent. The operating budget, meanwhile, more than doubled, to $28.1 billion from $13.5 billion; in non-inflated dollars, it grew by 12.2 percent. For much of the eighties, rising tax revenues eased this expansion. But beginning in the second half of 1988, revenues began to tumble, and the trend remains negative. Allen Proctor, executive director of the watchdog New York State Financial Control Board, points out that for the first five months of the current fiscal year, revenues from the real-estate-transfer tax declined by 14½ percent and from the bank tax by 18 percent.

The budget ax won't cut evenly. Libraries and senior-citizens centers, for example, will probably see their limited hours further reduced, while the ranks of the cops are likely to increase. Yet the Police Department holds the promise of some of the biggest savings of all—big enough, even, to pay for most of the 1,400 new cops the mayor wants to hire.

Of course, the mayor is far from free to cut wherever he likes. Federal and state mandates direct billions into the correctional system, special education, and welfare. The city must provide shelter, for example, to all who ask for it—even if they have arrived in town only hours earlier.

But with the impending triage comes opportunity. As Harvey Robins, director of operations for the mayor, puts it, "We have a chance now to reconfigure the way government delivers services. Every sacred cow will be put up on the table. If it isn't providing service, we'll shoot it!"

A $28-billion budget holds plenty of sacred cows (and horses). The following list of ten suggested areas for cutting is just a start. Some of the ten are controversial, others merely offbeat. Their focus is on redesigning services rather than merely sending out pink slips. Management and union practices will stand in their way. So will inertia and plain old politics. But by a rough estimate, the annual savings contained in these cuts would total $300 million—and help create a government that would be, as one City Hall veteran puts it, "less of a heist in the eyes of Joe Citizen."

1

GOING SOLO

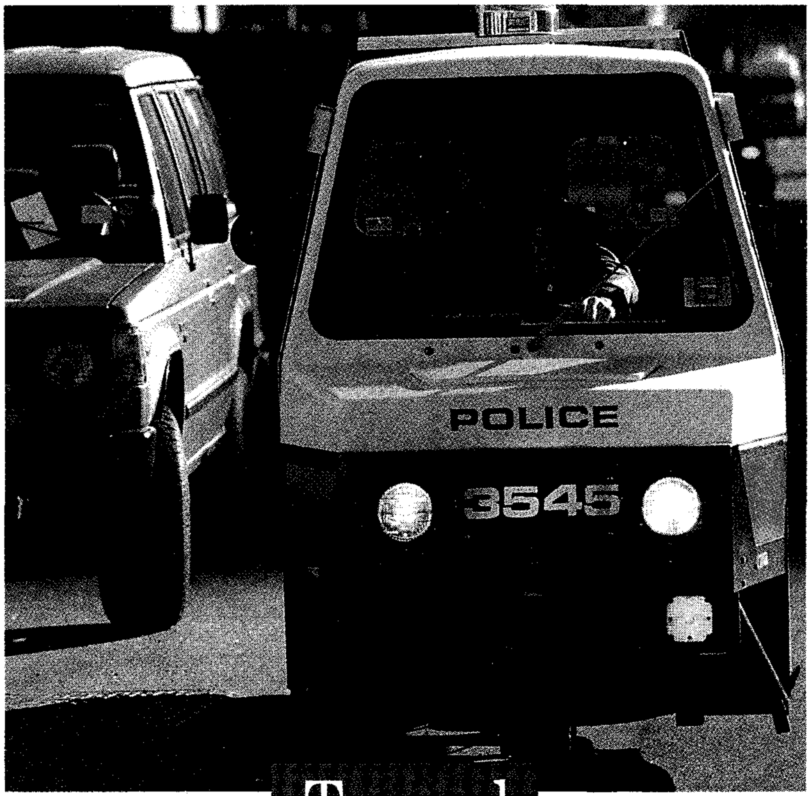
IN JANUARY 1980, A VETERAN COP NAMED CECIL Sledge, traveling alone, was killed by a criminal he'd recognized and pulled over on a Brooklyn street. The incident came around two years after a labor-arbitration panel had ruled that the city had the general right to field one-man cars, not two-. But killed with Sledge was the city's taste for tangling with the PBA over the issue—potentially the single largest labor-saving innovation of all.

Safety is supposedly the point. If so, why isn't the PBA demanding that cops also walk their beats in pairs? Surely, foot patrolmen—or the city's 150 scooter cops, who work solo—are more vulnerable to deadly attack than police officers shielded within high-powered patrol cars.

The real reason most cops don't want to do motor patrol alone is so mundane they're embarrassed to say it: They like having a buddy along. Commissioner Lee Brown, in his 535-page manifesto for departmental change released at the end of the summer, dribbles away the case for one-man patrol cars by noting its "complexity." But that complexity has been mastered in most other major American cities, including Houston, where the practice was supported by Brown himself.

Solo motor patrols shouldn't be done on every shift or in every precinct. And certain types of potentially explosive 911 calls (reports of domestic violence, for example) could, as a matter of policy, be answered by two or more solo cars. But if just a third of the city's 1,360 daily motor-patrol shifts were assigned to a single officer, 450 cops would be freed for walking the beat. The savings would be about $25 million annually.

Of course, the PBA won't easily accept the change, but a "gain-sharing" bonus, like the one the sanitation union got for reducing truck crews from three to two workers, could be held out to the PBA. "Offer cops extra cash for patrolling solo," says a city labor negotiator, "and you'll see the safety issue go out the window."



Teamed

Safety is said to be the reason that police in cars work only in pairs, but foot patrolmen—as well as the city's scooter cops—often go it alone.

2

LOST DAYS

ED KOCH USED TO GRIPE ABOUT LETting cops take two days off yearly for giving blood. "All I get," he liked to say, "is a cup of coffee and a Lorna Doone." But in 1978, Mayor Koch signed off on a new contract with the PBA reducing the work year by ten full days—an unexpected and expensive gift that perhaps the cops should now be asked to return, at least partially.

Before then, police officers were annually assigned to 253 shifts of eight hours and fifteen minutes each. Then came Koch's cutback, to 243 shifts of eight hours and 35 minutes. The loss of total hours was minuscule. What hurt was the loss of ten appearances per cop. Subtracting vacation days and other leave, it means that New York City's cops work only 207 days annually.

Stephen Berger, then executive director of the New York State Emergency Financial Control Board, remembers his reaction to the news of the deal: "This is absolutely absurd."

It wasn't absurd—only a sop to the PBA at a time when Koch desperately needed labor peace and a balanced budget if Senator William Proxmire's banking committee was to approve loan guarantees for the city.

"They wouldn't even meet until we got the budget done," says Koch. "Out of fairness, we also have to give the cops something similar to the deals they were getting in Nassau and Suffolk."

That last argument doesn't sit well with Ray Horton, president of the Citizens Budget Commission. "The city has no trouble attracting police candidates," he says, "so our pay scale must be acceptable. Besides, why should we be saddled with the mistakes of other localities?"

What if the city were to regain those ten appearances by reverting to the pre-Koch work chart? It would be comparable to hiring about 1,000 new cops at no additional expense. The city has the legal right to negotiate for these appearances. It wouldn't be easy, especially since police units in Nassau and Suffolk have recently struck sweet deals—possible, in part, because they ride one-man patrol cars. Still, the economic climate favors the city now—if only the mayor has the will to do battle with the PBA.

Photograph by Allan Tannenbaum/Sygma.

3

HORSE SENSE

NO CITY SIGHT IS MORE COMFORTING THAN that of a cop astride a splendid chestnut gelding. It's as true for New Yorkers as for lost tourists, who can see the mounted officer from a block away. The 103 horses in the city's six stables evoke a gentler New York. It seems almost crass to appraise their cost-effectiveness. But no form of policing offers less bang for the buck.

An untrained horse costs up to $1,500. Training, done in the Bronx, takes at least three months—time out, as well, for the officer who will be its rider. Feed has to be hauled in, and sanitation trucks must haul manure out. Hostlers (stable hands) and farriers (blacksmiths) fuss over the horses. Veterinarians' fees in the heart of the city can be high.

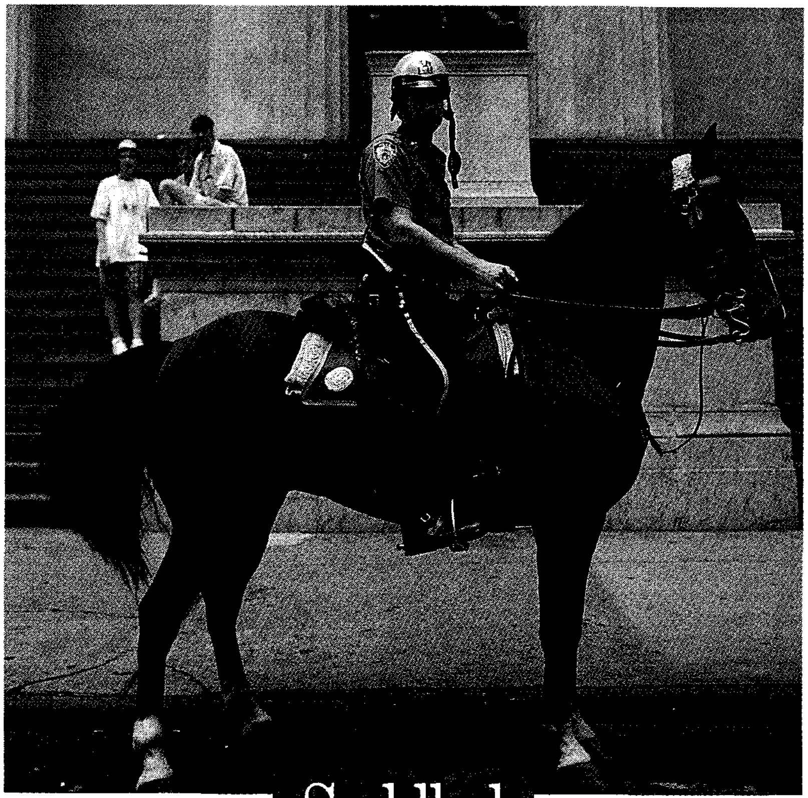
Yet time on mounted patrol is minimal. Horses do only one shift a day. They don't patrol when the weather is too hot or too cold. When a cop goes on vacation, his horse may stay in the stable. Even when a horse does go out on patrol, it isn't an effective crime stopper.

In the unlikely event that a cop on horseback chases down a criminal, he must dismount and secure his horse before turning his attention to the criminal. Even the Royal Canadian Mounted Police gave up horses years ago, except for ceremonial occasions.

The cops say that horses are terrific as crowd controllers—that in a crowd, "a horse's ass is worth ten cops." But the occasion to use horses for crowd control comes up fairly rarely. The real glory of a horse and rider is to be stationed in front of Macy's or to clip-clop down West Broadway.

"You're talking about cutting out the heart and soul of the Police Department," says Captain Gerard Tuomey, commander of the mounted police. That was his opening salvo in an interview about the efficiency of his unit. Yet a previous commander proposed more than a decade ago that the unit be disbanded as cost-ineffective. He was ignored. Commissioner Brown is likewise uninterested in laying a finger on the mounted police.

The question persists: Is the mounted-police unit worth keeping, at its current annual cost of $10 million?



Saddled

Time spent on mounted patrol is minimal—horses do just one shift a day and don't go out when the weather is too hot or too cold.

Photograph by Chuck Fishman/Woodfin Camp.

4

FAST TALK

TURN RIGHT AS YOU ENTER HARLEM'S 32ND Precinct and you'll see the high traditional sergeant's desk. Turn left into a room containing four booths with TV monitors. Instead of trekking down to the complaint room in the Criminal Court Building at 100 Centre Street, cops who have made arrests can discuss their cases by teleconferencing with an assistant district attorney at the court building. It's a long-overdue innovation, but so far, teleconferencing units have been installed only in northern Manhattan and in the Port Authority Bus Terminal.

At 8:45 on a recent evening at the 32nd Precinct, a hulking detective named Robert Mooney teleconferenced for 35 minutes with an ADA. They went over the details of five "buy and bust" narcotics arrests made by Mooney and a partner that afternoon. Once written up by the ADA, the complaints would be faxed back to Mooney at the precinct. He could sign them and go home.

Elapsed time, on average, for teleconferenced complaint processing in Manhattan: seven hours per case. That compares with around fourteen hours when officers have to travel to the D.A.'s office. There, the cops' second-floor waiting room is one of the sorriest sights in all city government. Cops, most of them being paid overtime, snooze, snore, munch, and play cards for hours on end, waiting to see an ADA.

Not all cops would be happy to give up complaint-room marathons. They want the overtime (averaging $29 an hour). But Manhattan D.A. Robert Morgenthau's experiment shows that teleconferencing can work. Elizabeth Holtzman had equally good results with a test conducted when she was the Brooklyn D.A. Many of the overtime hours saved could be used for real policing.

Queens D.A. John Santucci has his own way of streamlining the complaint process—using specially trained officers in the precinct houses to type up complaints. According to Santucci, processing time is cut back to under ten hours—still less efficient than teleconferencing.

Holtzman, now city comptroller, estimates that if teleconferencing were applied citywide, the net savings in overtime pay to cops would be $17-million.

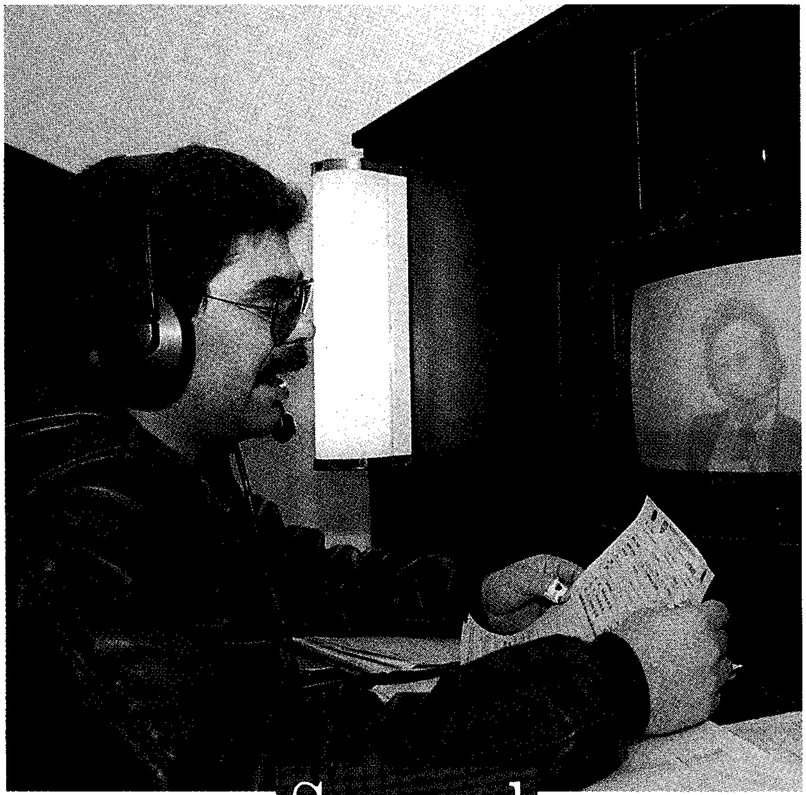
How To Cut The Budget

5 WORK RELEASE

PHIL CARUSO, PRESIDENT OF THE PBA, faces off against the city at contract time on behalf of 18,000 police officers. It's not generally known, however, that Caruso's salary and benefits are paid for by the city—rather than by his union. About 120 other city employees are in the same situation—working full-time for unions but collecting paychecks from taxpayers.

Executive order No. 75, issued by Mayor John Lindsay, authorized this arrangement—based on the odd premise that time spent on union activities is "time devoted to the public interest [as much as] time spent in the performance of regularly assigned duties."

The largest contingent of full-time "release" employees—50—works for District 37 of AFSCME. Many more members of other unions are released part-time for union work. At school-board headquarters, "five or six" employees are paid by the city for full-time union work. Another 27 who do union work are paid by the union, though their pension rights are covered by the city. For all city workers, union dues are deducted directly from paychecks—$46 per month in the case of teachers.



Even in private industry, labor relations require a certain amount of release time. But must the employer pay full salaries for it? Questionable in better times, the practice becomes downright inappropriate when the city is clawing to stay solvent. Estimated savings from putting 120 full-time union workers on union payrolls: at least $3.6 million.

6 JEEP TRICK

HOW'S THIS FOR A DEAL: THE CITY WILL PAY five twelfths of the cost of a new Jeep Cherokee, Ford Bronco, or other utility vehicle of your choice and let you keep it after five years. What's more, the school board will pick up routine maintenance. Sound good? Be a school custodian. Since May 1989, school custodians have bought themselves 81 vehicles at a total cost of more than $1 million.

In case you're wondering about that five twelfths, it represents the five months each year when the custodian has to be ready to fasten a snowplow to his vehicle and clear school property. Obviously, this has more to do with contract giveaways than with the weather.

Despite efforts to gain some balance, the school custodians' contract remains easily the most egregious of all city labor agreements. For example, custodians used to be able to hire their wives, usually listing them under a "handyman" line. Blatant nepotism has been negotiated out of the contract, but about 200 "grandfathered" wives remain on the payroll.

New Yorkers no longer have to pay custodians stiff admission fees to use schools between three and six o'clock on weekdays. Instead, the custodians get an extra $5,900 yearly—at least as much as many of them would have made keeping the schools open. Evening hours, weekends, and holidays are another story. Last Election Day, the hard-working superintendent of District I, William Ubinas, convened a meeting of his local school board in his office on the second floor of P.S. 137, on the Lower East Side. Ubinas has his own key to the front door but wasn't allowed to use it. Instead, the custodian charged him $400 to open the door. "That sum could have bought the kids a whole lot of pencils," says Ubinas.

As for the Jeeps, a moratorium on buying new ones was declared in 1988 while the issue was studied. No conclusion having been reached, the custodians doubled their purchases last year. Some custodians who work part-time at a second school claim they need a vehicle to commute with tools between the schools. One at P.S. 87 on Manhattan's Upper West Side would seem to be in that category. He billed the city $6.90 for each trip he made to I.S. 44, where he is a part-time custodian. It wouldn't be an unreasonable amount—except that the two schools are across from each other on West 77th Street.

In fairness to the custodians, it must be said that the city's system for supplying services to them is abysmal. Even when the custodians agree to do more, they can be ambushed. They agreed, for example, to paint 20 percent of their schools each year. Applause came from every direction—except from the painters' union, which sued the custodial union. When the smoke cleared, the custodians had agreed to paint only to a height of ten feet. In old schools with fourteen-foot ceilings, that means the job is legally supposed to be finished by union painters.

Screened

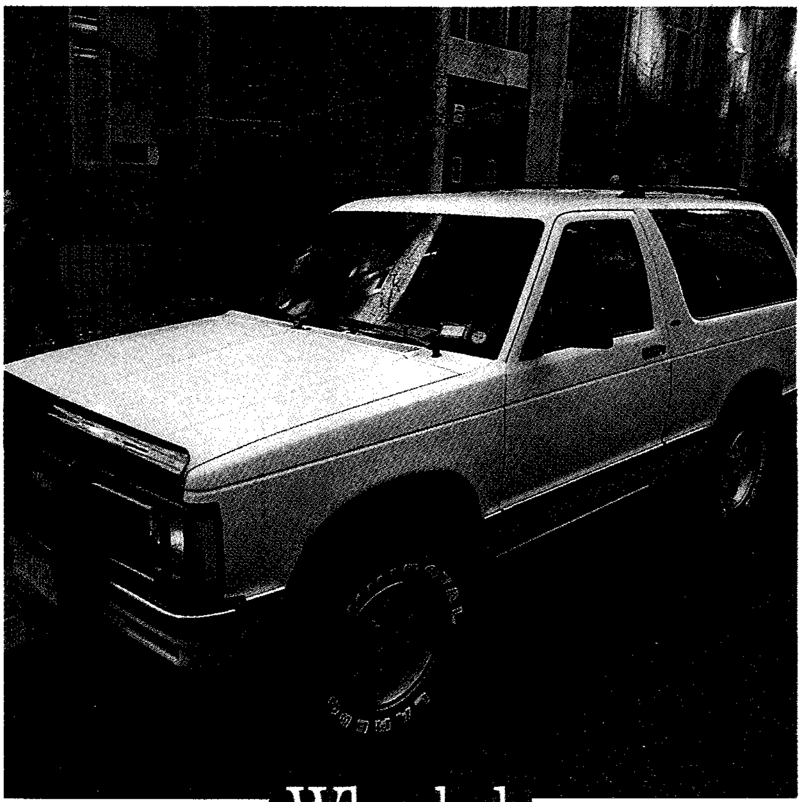
By using high-tech systems to handle complaints, some police precincts have cut the time—and overtime—spent on the process.

Photograph by Allan Tannenbaum/Sygma.

City Council President Andrew Stein's office estimates that streamlining the custodians' contract could save the city $40 million. For starters, snowblowers could be substituted for Jeeps. Maybe even shovels.

THE LEGACY OF JOSÉ P.

NOBODY DARES UTTER A WORD AGAINST special education—at least, not in public. Who would deny a needy child a customized education? The problem is that many rambunctious but otherwise normal kids are shunted into special education because, as a former program director puts it, "teachers say, 'I don't want the little bastard in my class.' "



Wheeled

In another deal that seems far too sweet, the city pays almost half the cost of new utility vehicles that school custodians get to keep after five years.

Photograph by Allan Tannenbaum/Sygma.

In the absence of public criticism, special education has grown into a colossus. It gobbles up 119,500 children (12.5 percent of school enrollment) and costs $1.5 billion—23 percent of the total budget. "It's like one of those Pentagon weapons systems," says former city-budget director Paul Dickstein. "Nobody can control its costs, nobody even knows what its purpose is."

The growth of special education can be traced to José P., a child who was awaiting evaluation of possible learning problems. In 1978, a federal judge, citing the Education of All Handicapped Children Act of 1973, ordered that José P. be evaluated within 30 days and that a customized education program be set up for him within 30 more days.

Evaluation has emerged as a major growth industry within the school Establishment—an opportunity for professionals to be paid well not to be in the classroom. Each child nominated for special education is reviewed by a multidisciplinary panel consisting of a psychologist, a social worker, a teacher, an educational evaluator, and a parent representative. The cost of this primary evaluation is more than $2,000 per pupil. Every year, every special-education student is required to be re-evaluated, and there are also special triennial evaluations. A child might be evaluated—always by a five-person panel—a dozen times or more over the course of his schooling. The cost of the evaluation effort is enormous.

Chancellor Joseph Fernandez has been asked to make $250 million in school-budget cuts since last spring—but special education has escaped untouched. In fact, while teachers may soon be fired, the school board will be hiring, as mandated by a federal judge, four bilingual recruiters. Their primary job: to hire more bilingual evaluators.

Special education is presumed sacrosanct because of federal and state mandates. But must it be so? Jeffrey Glen, a former city lawyer who first litigated the José P. case, suggests that the U.S. commissioner of education might agree to a reform of some special-education requirements thought to be immutable.

One former director of special education (there have been four in the past eight years) points out that much can be done within the school to keep children from being declared "funny instead of normal." A switch of classroom teachers, he says, can often bring a child's behavior up to a standard where he can continue in the mainstream. Giving him extra hours with a paraprofessional can also help.

If special education could be cut by 10 percent—not an unreasonable figure—the current budget for it could be reduced by $150 million.

THE POLL TOLL

THE CITY'S NETwork of 32 community school districts was born in fire and anger twenty years ago. But you'd never know it now by the election turnout for local school-board members. Just 6 percent of eligible New Yorkers voted last time around, in 1989. Yet the city's election machinery has to be geared up fully. Consider these figures from that last election: 1,268 polling places, representing 5,214 electoral districts, had to be staffed by 22,000 workers, each paid $85 per day, on top of a training payment of $25. With other expenses, the total cost amounts to $5.4 million—around $25 per vote.

Many of these costs would be eliminated if school-board elections were hitched to general elections. A bonus would be an almost certain increase in voter participation. "Willie Sutton said he robbed banks because that's where the money is," says one high city official. "And the general election is where the voters are."

Problems with this proposal do exist, but they are not insoluble. State election law would have to be amended. Since citizenship is not a requirement for voting in school-board elections (having a child in public school qualifies a noncitizen), voters would have to be tracked carefully. But the new electronic voting system being eyed by the

How To Cut The Budget

Board of Elections should make everything easier.

Potential savings for combining school-board and general elections: several million dollars.

9

ALL THE PRESIDENTS' MEN

THE FIVE BOROUGH PRESIDENTS NO LONGER assemble twice a month in City Hall's Room 16 for Board of Estimate meetings. Being members of the board was once their most powerful function, but starting last year, the revised City Charter dealt those powers to the City Council. Why, then, does the combined budget of the borough presidents keep growing? Since 1979, that budget has risen to $30.6 million from $8.8 million.

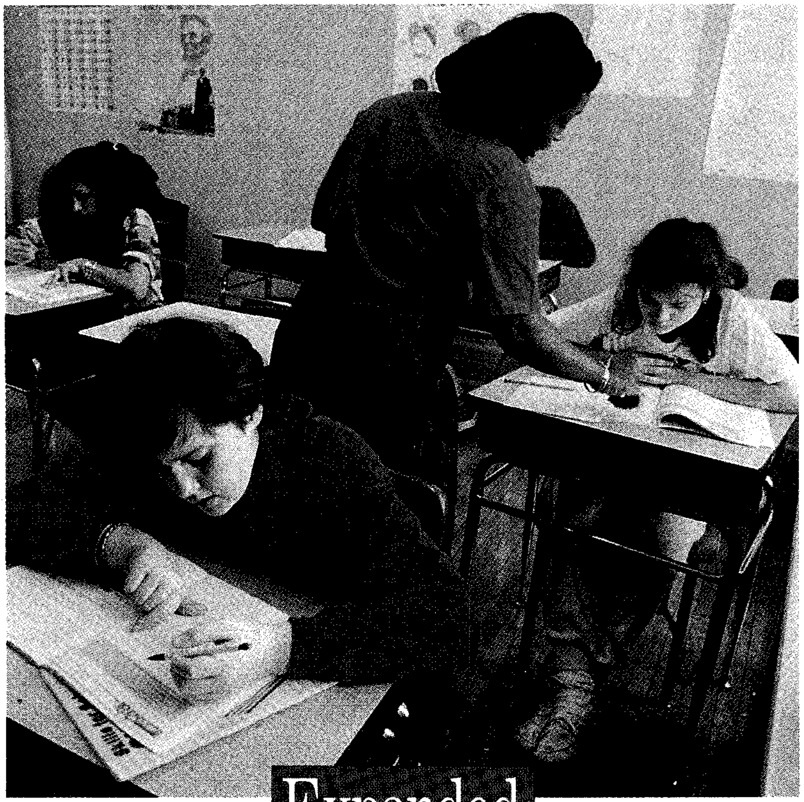
Henry Stern, president of Citizens Union, points out that even before the demise of the Board of Estimate last year, the borough presidents had been stripped of other key powers. Parks were put under centralized administration by Robert Moses in 1934. Street maintenance was transferred to the Transportation Department in 1962. "Every 28 years," cracks Stern, "something terrible happened to them."

The borough presidents continue to be responsible for topographic functions—they jealously guard their right to map and remap their turf. But even that job is increasingly farmed out. When a Brooklyn developer recently applied to the borough topographic office to remap a street, he was told that "topo" was too busy—and he would have to pay a private firm to do the work.

Meanwhile, the borough presidents are showing scant interest in reducing their staffs. At least two of them—Ruth Messinger of Manhattan and Fernando Ferrar of the Bronx—are thought to have mayoral ambitions. They have among the largest staffs: 108 for Messinger, 150 for Ferrar, even though his borough is the second-smallest.

The borough presidents have been slow to respond to the mayor's request for staff cuts. As elected officials, they have their own agendas. While they sat on the Board of Estimate, they would hold up approval of the mayor's budget until borough requests were included. That's one reason the budget quadrupled over the past decade. Even now, the new charter gives them each spending rights to 5 percent of the capital budget.

Stern has suggested that the five borough presidents cut their staff costs by 25 percent—a savings of at least $7 million.



Expanded

In the absence of public criticism, special education has grown into a colossus—gobbling up 12 percent of student enrollment.

10

BLOOD MONEY

THREE PEOPLE APPEARED BEFORE JUDGE Jeffry Gallet of Family Court in Manhattan one day last month: a 34-year-old grandmother, her 16-year-old daughter, and the teenager's 6-month-old baby. It took three minutes for Gallet to approve a new family arrangement in which the teenager, until then a foster child herself, would move back to her mother's home and officially become her child again. Her own baby would come with her.

"I've just saved the city thousands of dollars," said Gallet as the family filed out. He was referring to the difference between what it costs to have two children in foster care (in this case, around $1,400 per month) instead of in a biological or adoptive family receiving plain old welfare (around $520).

Earlier in the day, a case went less satisfactorily for Gallet. It concerned a "Park Avenue lawyer's child" so severely psychologically disturbed that he had to be institutionalized at a cost of over $100,000 a year. "The child's parents don't contribute to their child's upkeep at all," says Gallet. Neither do the vast majority of parents of the 45,000 children in foster care in the city. Yet the law requires that they pay what they are able to—or a minimum of $25 monthly.

Gallet argues that it's the duty of natural parents to contribute something to the upkeep of children removed to foster care. That's not always feasible. But one lawyer for the city's Child Welfare Agency points out, "Even a drug abuser may have the ability to contribute something." What's more, parents who pay towards their children's upkeep have been found to visit them more often than if they pay nothing.

The problem is that the city has no working mechanism for collecting those funds. If, as Gallet suggests, a minimum of $25 were to be collected from natural parents (some can pay much more), the city could pocket $13,500,000 a year. It's a figure that could go much higher if the city would get serious about going after it. "I'm tired of seeing all this money flow by," Gallet says, "while people are being fired." ■

Photograph by Liliana Nieto/New York *Newsday*.

UPI/Bettmann Newsphotos

Are You POLITICALLY CORRECT?

By John Taylor

"RACIST."

"Racist!"

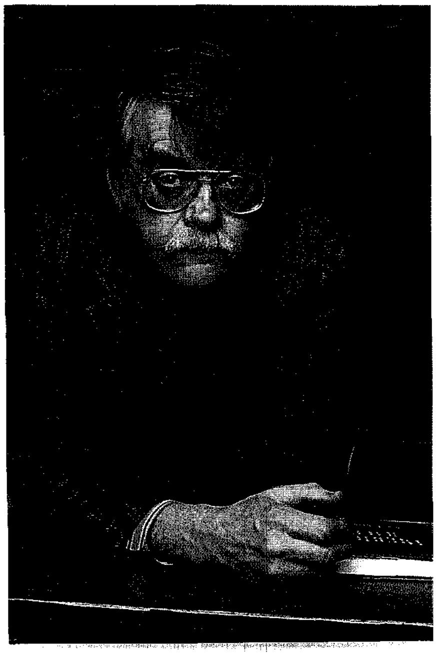
"The man is a racist!"

"A *racist!*"

Such denunciations, hissed in tones of self-righteousness and contempt, vicious and vengeful, furious, smoking with hatred—such denunciations haunted Stephan Thernstrom for weeks. Whenever he walked through the campus that spring, down Harvard's brick paths, under the arched gates, past the fluttering elms, he found it hard not to imagine the pointing fingers, the whispers. Racist. There goes *the racist.* It was hellish, this persecution. Thernstrom couldn't sleep. His nerves were frayed, his temper raw. He was making his family miserable. And the worst thing was that he didn't know who was calling him a racist, or why.

Thernstrom, 56, a professor at Harvard University for 25 years, is considered one of the preeminent scholars of the history of race relations in America. He has tenure. He has won prizes and published numerous articles and four books and edited the *Harvard Encyclopedia of American Ethnic Groups.* For several years, Thernstrom and another professor, Bernard Bailyn, taught an undergraduate lecture course on the history of race relations in the United States called "Peopling of America." Bailyn covered the Colonial era. Thernstrom took the class up to the present.

PROFESSOR STEPHAN THERNSTROM.

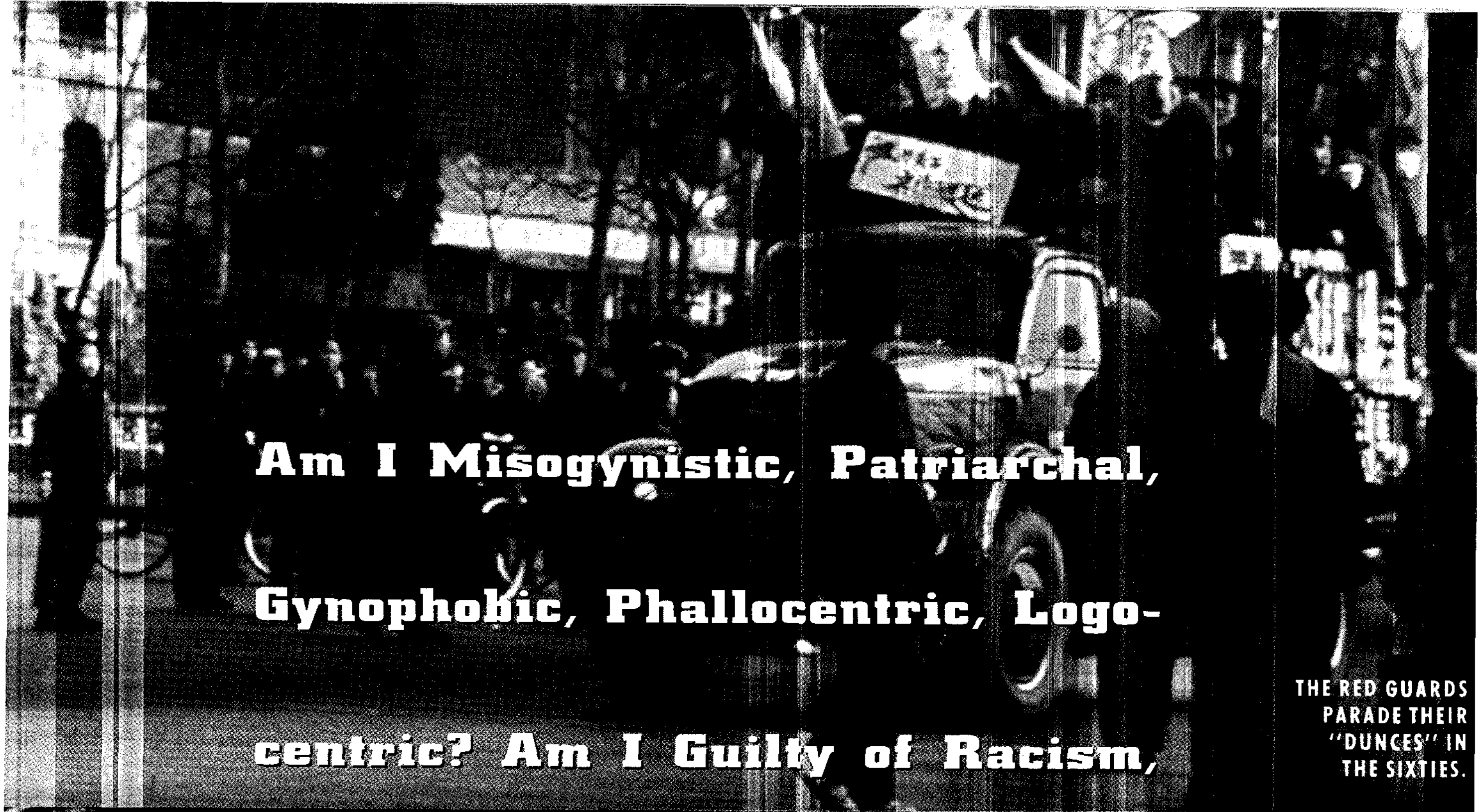

James Hamilton

Both professors are regarded as very much in the academic mainstream, their views grounded in extensive research on their subject, and both have solid liberal democratic credentials. But all of a sudden, in the fall of 1987, articles began to appear in the *Harvard Crimson* accusing Thernstrom and Bailyn of "racial insensitivity" in "Peopling of America." The sources for the articles were anonymous, the charges vague, but they continued to be repeated, these ringing indictments.

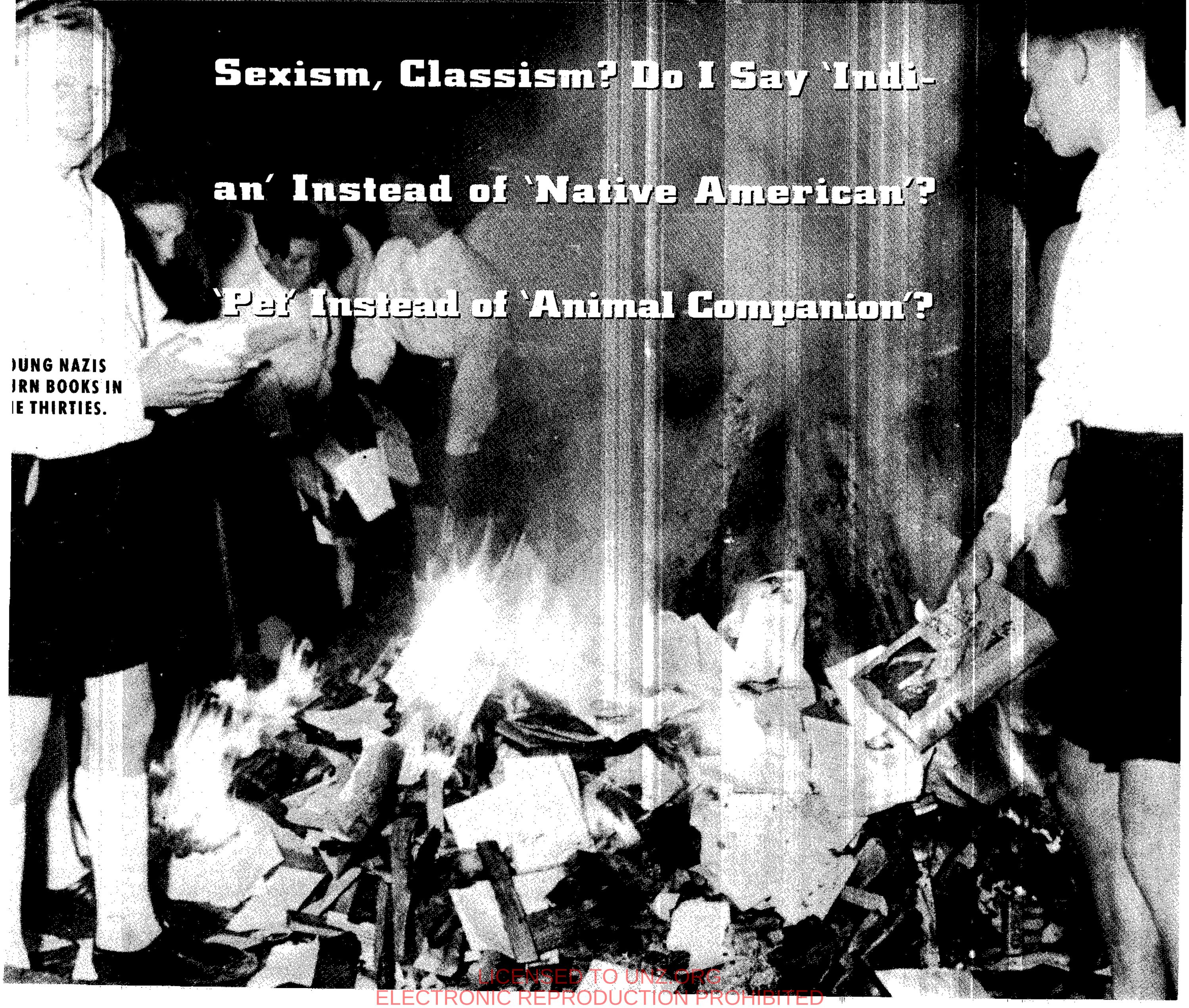
Finally, through the intervention of another professor, two students from the lecture course came forward and identified themselves as the sources for the articles. When asked to explain their grievances, they presented the professors with a six-page letter. Bailyn's crime had been to read from the diary of a southern planter without giving equal time to the recollections of a slave. This, to the students, amounted to a covert defense of slavery. Bailyn, who has won two Pulitzer Prizes, had pointed out during the lecture that no journals, diaries, or letters written by slaves had ever been found. He had explained to the class that all they could do was read the planter's diary and use it to speculate about the experience of slaves. But that failed to satisfy the complaining students. Since it was impossible to give equal representation to the slaves, Bailyn ought to have dispensed with the planter's diary altogether.

Thernstrom's failures, according to the students, were almost systematic. He had, to begin with, used the word *Indians* instead of *Native Ameri-*

Am I Misogynistic, Patriarchal, Gynophobic, Phallocentric, Logocentric? Am I Guilty of Racism, Sexism, Classism? Do I Say 'Indian' Instead of 'Native American'? 'Pet' Instead of 'Animal Companion'?



THE RED GUARDS PARADE THEIR "DUNCES" IN THE SIXTIES.



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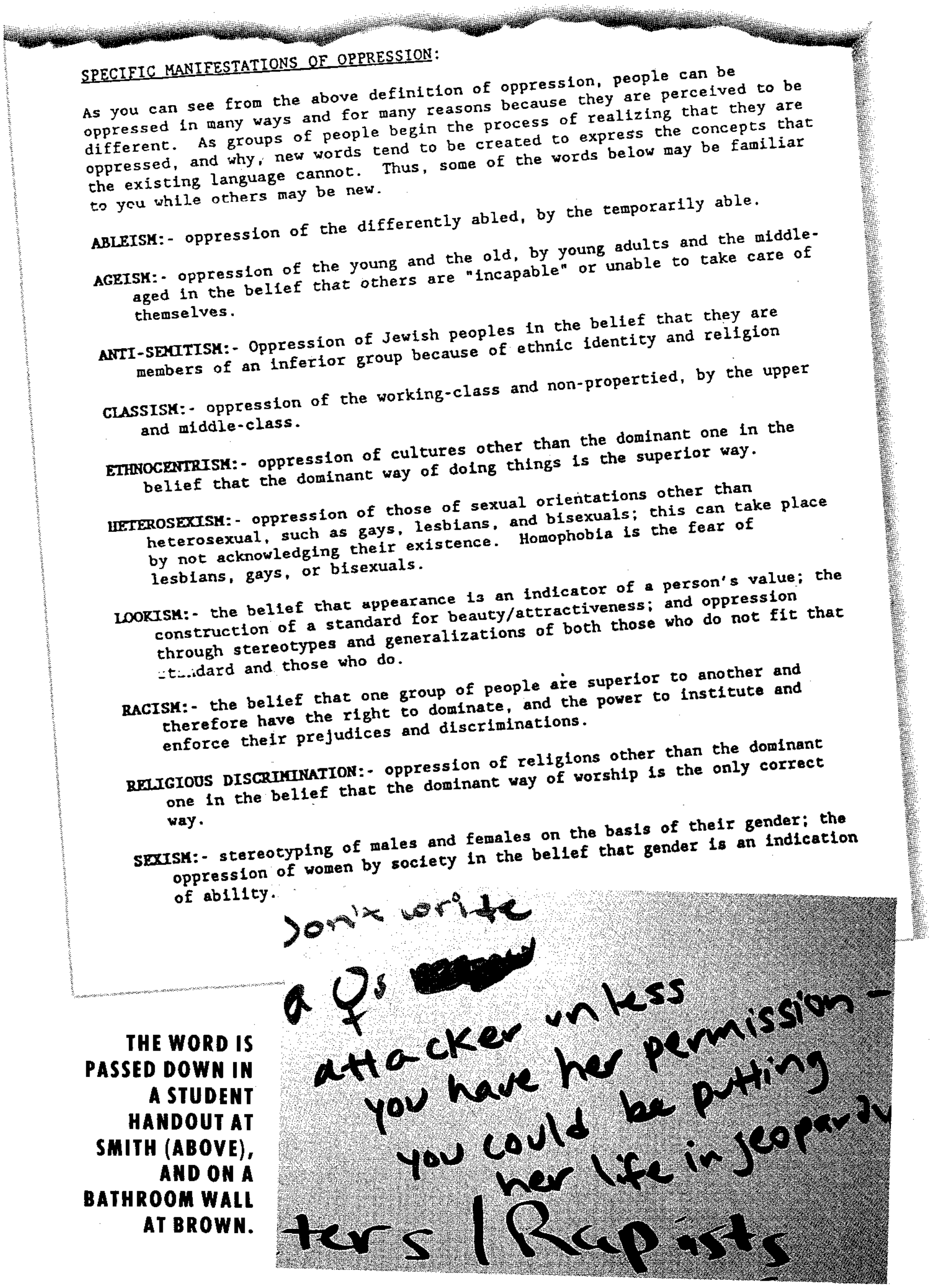


SPECIFIC MANIFESTATIONS OF OPPRESSION:

As you can see from the above definition of oppression, people can be
oppressed in many ways and for many reasons because they are perceived to be
different. As groups of people begin the process of realizing that they are
oppressed, and why, new words tend to be created to express the concepts that
the existing language cannot. Thus, some of the words below may be familiar
to you while others may be new.

ABLEISM:- oppression of the differently abled, by the temporarily able.

AGEISM:- oppression of the young and the old, by young adults and the middle-
aged in the belief that others are "incapable" or unable to take care of
themselves.

ANTI-SEMITISM:- Oppression of Jewish peoples in the belief that they are
members of an inferior group because of ethnic identity and religion

CLASSISM:- oppression of the working-class and non-propertied, by the upper
and middle-class.

ETHNOCENTRISM:- oppression of cultures other than the dominant one in the
belief that the dominant way of doing things is the superior way.

HETEROSEXISM:- oppression of those of sexual orientations other than
heterosexual, such as gays, lesbians, and bisexuals; this can take place
by not acknowledging their existence. Homophobia is the fear of
lesbians, gays, or bisexuals.

LOOKISM:- the belief that appearance is an indicator of a person's value; the
construction of a standard for beauty/attractiveness; and oppression
through stereotypes and generalizations of both those who do not fit that
standard and those who do.

RACISM:- the belief that one group of people are superior to another and
therefore have the right to dominate, and the power to institute and
enforce their prejudices and discriminations.

RELIGIOUS DISCRIMINATION:- oppression of religions other than the dominant
one in the belief that the dominant way of worship is the only correct
way.

SEXISM:- stereotyping of males and females on the basis of their gender; the
oppression of women by society in the belief that gender is an indication
of ability.

THE WORD IS PASSED DOWN IN A STUDENT HANDOUT AT SMITH (ABOVE), AND ON A BATHROOM WALL AT BROWN.

cans. Thernstrom tried to point out that he had said very clearly in class that *Indian* was the word most Indians themselves use, but that was irrelevant to the students. They considered the word racist. Thernstrom was also accused of referring to an "Oriental religion." The word *Oriental*, with its imperialist overtones, was unacceptable. Thernstrom explained that he had used the word as an adjective, not as a noun, but the students weren't buying any wriggling, sophistic evasions like that.

Even worse, they continued, Thernstrom had assigned a book to the class that mentioned that some people regarded affirmative action as preferential treatment. That was a racist opinion. But most egregiously, Thernstrom had endorsed, in class, Patrick Moynihan's emphasis on the breakup of the black family as a cause of persistent black poverty. That was a racist idea.

All of these words and opinions and ideas and historical approaches were racist. *Racist!* They would not be tolerated.

The semester was pretty much over by then. But during the spring, when Thernstrom sat down to plan the course for the following year, he had to think about how he would combat charges of racism should they crop up again. And they assuredly would. All it took was one militant student, one word like *Oriental* taken out of context, one objection that a professor's account of slavery was insufficiently critical or that, in discussing black poverty, he had raised the "racist" issue of welfare dependency. And a charge of racism, however unsubstantiated, leaves a lasting impression. "It's like being called a Commie in the fifties," Thernstrom says. "Whatever explanation you offer, once accused, you're always suspect."

He decided that to protect himself in case he was misquoted or had comments taken out of context, he would need to tape all his lectures. Then he decided he would have to tape his talks with students in his office. He would, in fact, have to tape everything he said on the subject of race. It would require a tape-recording system worthy of the Nixon White House. Microphones everywhere, the reels turning constantly. That was plainly ridiculous. Thernstrom instead decided it would be easier just to drop the course altogether. "Peopling of America" is no longer offered at Harvard.

THE NEW FUNDAMENTALISM

WHEN THE CHRISTIAN-FUNDAMENTALIST uprising began in the late seventies, Americans on the left sneered at the Bible thumpers who tried to ban the teaching of evolution in public schools, at the troglodytes who wanted to remove *The Catcher in the Rye* from public libraries. They heaped scorn on the evangelists who railed against secular humanism and the pious hypocrites who tried to legislate patriotism and Christianity through school prayer and the Pledge of Allegiance. This last effort was considered particularly heinous. Those right-wing demagogues were interfering with individual liberties! They were trying to indoctrinate the children! It was scandalous and outrageous, and unconstitutional too.

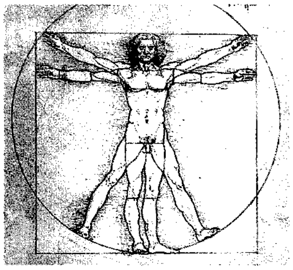
But curiously enough, in the past few years, a new sort of fundamentalism has arisen precisely among those people who were the most appalled by Christian fundamentalism. And it is just as demagogic and fanatical. The new fundamentalists are an eclectic group; they include multiculturalists, feminists, radical homosexuals, Marxists, New Historicists. What unites them—as firmly as the Christian fundamentalists are united in the belief that the Bible is the revealed word of God—is their conviction that Western culture and American society are thoroughly and hopelessly racist, sexist, oppressive. "Racism and sexism are pervasive in America and fundamentally present in all American institutions," declares a draft report on "race and gender enrichment" at Tulane University. A 1989 report by a New York State Board of Education task force was even more sweeping: "Intellectual and educational oppression . . . has characterized the culture and institutions of the United States and the European American world for centuries."

The heart of the new fundamentalists' argument is not just that, as most everyone would agree, racism and sexism historically have existed within political systems designed to promote individual liberties. They believe that the doctrine of individual liberties *itself* is inherently oppressive. At the University of Pennsylvania, an undergraduate on the "diversity education committee" wrote a memo to committee members describing her "deep regard for the individual and my desire to protect the freedoms of all members of society." The tone was earnest and sincere. The young woman clearly considered herself an idealist of the Jeffersonian persuasion. Individual freedom, she seemed to indicate, was a concept to be cherished above all else.

But in the prevailing climate, Thomas Jefferson and all the Founding Fathers are in disrepute. (The Constitution, according to the 1989 New York State report, is "the embodiment of the White Male with Property Model.") One college administrator had no patience with the young woman's naïve and bourgeois sentiments. He returned her memo with the word *individual* underlined. "This is a 'RED FLAG' phrase today, which many consider RACIST," the administrator wrote. "Arguments that champion the individual over the group ultimately privilege the 'INDIVIDUALS' belonging to the largest or dominant group."

Defenders of Western culture try to point out that other civilizations—from the Islamic and the Hindu to the Confucian and the Buddhist—are rife with racism and sexism. They find it odd that while Eastern Europeans are rushing to embrace Western democracy, while the pro-democracy movement in China actually erected a replica of the Statue of Liberty in Tiananmen Square, this peculiar intellectual cult back in the States continues to insist that Western values are the source of much of the world's evil.

Phallocentric To the pure, even DaVinci would be considered a white male "ass----."



But one of the marvels of the new fundamentalism is the rationale it has concocted for dismissing all dissent. Just as Christian fundamentalists attack nonbelievers as agents of Satan, so the politically correct dismiss their critics as victims of, to use the famous Marxist phrase, "false consciousness." Anyone who disagrees is simply too soaked in the oppressors' propaganda to see the truth. "Racism and sexism are subtle and, for the most part, subconscious or at least subsurface," the Tulane report continues. "It is difficult for us to see and overcome racism and sexism because we are all a product of the problem, i.e., we are all the progeny of a racist and sexist society."

This circular reasoning enables the new fundamentalists to attack not just the opinions of their critics but the right of their critics to disagree. Alternate viewpoints are simply not allowed. Though there was little visible protest when Louis Farrakhan was invited to speak at the University of Wisconsin, students at the University of Northern Colorado practically rioted when Linda Chavez, a Hispanic member of the Reagan administration who opposes affirmative action and believes immigrants should be encouraged to learn English, was asked to talk. The invitation was withdrawn. Last February, Patrick Moynihan declared during a lecture at Vassar that America was "a model of a reasonably successful multiethnic society." Afterward, he got into an argument with a black woman who disagreed with him, and when she claimed the senator had insulted her, militant students occupied a school building until Moynihan returned his lecture fee. "The disturbing factor in the success of totalitarianism is . . . the true selflessness of its adherents," Hannah Arendt wrote in *The Origins of Totalitarianism.* "The fanaticized members can be reached by neither experience nor argument."

It is this sort of demand for intellectual conformity, enforced with harassment and intimidation, that has led some people to compare the atmosphere in universities today to that of Germany in the thirties. "It's fascism of the left," says Camille Paglia, a professor at the University of the Arts in Philadelphia and the author of *Sexual Personae.* "These people behave like the Hitler Youth."

It reminds others of America in the fifties. "This sort of atmosphere, where a few highly mobilized radical students can intimidate everyone else, is quite new," Thernstrom says. "This is a new McCarthyism. It's more frightening than the old McCarthyism, which had no support in the academy. Now the enemy is within. There are students and faculty who have no belief in freedom of speech."

And it reminds still others of China during the Cultural Revolution of the sixties, when thought criminals were paraded through towns in dunce caps. "In certain respects, the University of Pennsylvania has become like the University of Peking," says Alan Kors, a professor of history.

Indeed, schools like Berkeley and Carleton require courses in race relations, sometimes called "oppression studies." A proposed course book for a required writing seminar at the University of Texas contains, instead of models of clarity like E. B. White, essays such as "is not so gd [*sic*] to be born a girl," by Ntozake Shange. Many schools—including Stanford, Pennsylvania, and the University of Wisconsin—have adopted codes of conduct that require students who deviate from politically correct thinking to undergo thought reform. When a student at the University of Michigan read a limerick that speculated jokingly about the homosexuality of a famous athlete, he was required to attend gay-sensitivity sessions and publish a piece of self-criticism in the student newspaper called "Learned My Lesson."

But is any of this so awful? In the minds of its advocates, thought reform is merely a well-intentioned effort to help stop the spread of the racial tensions that have proliferated in universities in recent years. "I don't know of any institution that is saying you have to adore everyone else," says Catharine Stimpson, dean of the graduate school at Rutgers. "They are saying you have to learn to live with everyone. They are taking insulting language seriously. That's a good thing. They're not laughing off anti-Semitic and homophobic graffiti."

After all, it is said, political indoctrination of one sort or another has always taken place at universities. Now that process is simply being made overt. And anyway, all these people complaining about the loss of academic freedom and the decline in standards are only trying to disguise their own efforts to retain power. "The attack on diversity is a rhetorical strategy by neoconservatives who have their own political agenda," says Stimpson. "Under the guise of defending objectivity and intellectual rigor, which is a lot of mishmash, they are trying to preserve the cultural and political supremacy of white heterosexual males."

EVERYTHING IS POLITICAL

IF THE DEBATE OVER WHAT STUDENTS SHOULD BE TAUGHT HAS become an openly political power struggle, that is only because, to the politically correct, *everything* is political. And nothing is more political, in their view, than the humanities, where much of the recent controversy has been centered.

For most of the twentieth century, professors in the humanities modeled themselves on their counterparts in the natural sciences. They thought of themselves as specialists in the disinterested pursuit of the truth. Their job, in the words of T. S. Eliot, was "the elucidation of art and the correction of taste," and to do so they concentrat-

ARE YOU POLITICALLY CORRECT?

ed on what Matthew Arnold called "the best that has been thought and written."

That common sense of purpose began to fracture in the sixties. The generation of professors now acquiring prominence and power at universities—Elaine Showalter, the head of the English department at Princeton; Donna Shalala, chancellor of the University of Wisconsin; James Freedman, the president of Dartmouth—came of age during that period. They witnessed its upheavals and absorbed its political commitments.

And by and large, they have retained them. Which means that, though much of the country subsequently rejected the political vision of the sixties, it has triumphed at the universities. "If the undergraduate population has moved quietly to the right in recent years, the men and women who are paid to introduce students to the great works and ideas of our civilization have by and large remained true to the emancipationist ideology of the sixties," writes Roger Kimball in his book, *Tenured Radicals.* The professors themselves eagerly admit this. "I see my scholarship as an extension of my political activism," said Annette Kolodny, a former Berkeley radical and now the dean of the humanities faculty at the University of Arizona.

In the view of such activists, the universities were hardly the havens of academic independence they pretended to be. They had hopelessly compromised their integrity by accepting contracts from the Pentagon, but those alliances with the reviled "military-industrial Establishment" were seen as merely one symptom of a larger conspiracy by white males. Less obviously, but more insidiously, they had appointed themselves guardians of the culture and compiled the list of so-called Great Books as a propaganda exercise to reinforce the notion of white-male superiority. "The canon of great literature was created by high-Anglican ass----s to underwrite their social class," Stanley Hauerwas, a professor at Duke's Divinity School, put it recently.

Several schools of French critical theory that became fashionable during the seventies provided the jargon for this critique. Semiotics and Lacanian psychoanalysis argued that language and art conveyed subliminal cultural prejudices, power configurations, metaphoric representations of gender. Deconstruction declared that texts, to use the preferred word, had no meaning outside themselves. "There is no such thing as literal meaning . . . there is no such thing as intrinsic merit," wrote Stanley Fish, the head of Duke's English department.

That being the case, any attempt to assign meaning to art, literature, or thought, to interpret it and evaluate it, was nothing more than an exercise in political power by the individual with the authority to impose his or her view. It then followed that the only reason to require students to read certain books is not to "correct taste" or because the books were "the best that has been thought or written" but because they promoted politically correct viewpoints. That ideological emphasis also applied to scholarship generally. "If the work doesn't have a strong political thrust, I don't see how it matters," said Eve Sedgwick, a professor of English at Duke and the author of such papers as "Jane Austen and the Masturbating Girl."

This agenda can produce a rather remarkable, not to say outré, reading list. Catharine Stimpson has declared that her ideal curriculum would contain the little-known book *Stars in My Pocket Like Grains of Sand.* "Like many contemporary speculative fictions," Stimpson wrote, "*Stars in My Pocket* finds conventional heterosexuality absurd. The central characters are two men, Rat Korga and Marq Dyeth, who have a complex but ecstatic affair. Marq is also the product of a rich 'nurture stream.' His ancestry includes both humans and aliens. His genetic heritage blends differences. In a sweet scene, he sees three of his mothers."

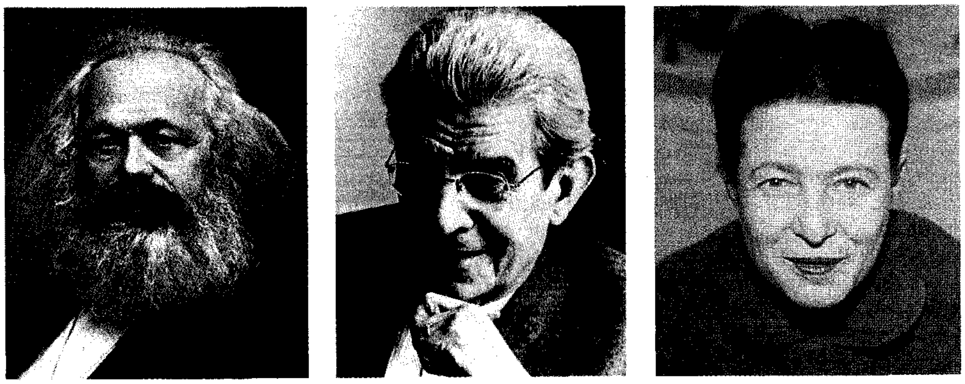
ETHNIC AND IDEOLOGICAL PURITY

THE MULTICULTURAL AND ETHNIC-STUDIES PROGRAMS NOW in place at most universities tend to divide humanity into five groups—whites, blacks, Native Americans, Hispanics, and Asians. (Homosexuals and feminists are usually included on the grounds that, though they are not a distinct ethnic group, they, too, have been oppressed by the "whitemale," to use the neologism of black literature professor Houston Baker, and prevented from expressing their "otherness.") These are somewhat arbitrary categories, and, in fact, the new fundamentalists have two contradictory views about just what constitutes an ethnic group and who can belong.

On the one hand, there is a reluctance to confer ethnic status on certain groups. At the University of Washington, a student-faculty Task Force on Ethnicity denied Jews, Italians, and Irish-Americans certification as ethnic groups. Status as an oppressed ethnic group is guarded even more jealously. The Washington task force also decided that a required ethnic-studies program exploring the pervasiveness of racism in America would not take up the subject of anti-Semitism. The reason, *Commentary* quoted professor Johnnella Butler as having said, was that "anti-Semitism is not institutionalized in this country."

At the same time, the racial credentials of people aspiring to membership in the officially sanctioned ethnic categories are examined with an attention to detail associated with apartheid. Recently, a Hispanic who had been turned down for an affirmative-action promotion in the San Francisco fire department filed a complaint because the person who got the job instead was

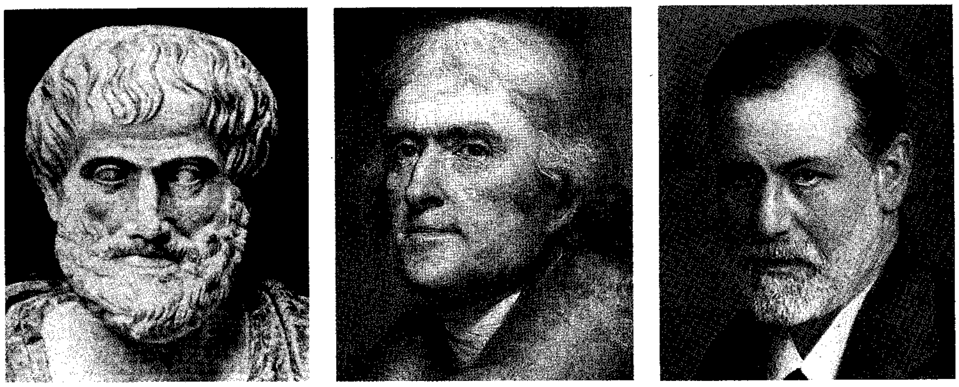
Heroes Right-thinking people attack capitalism and privilege, sexual power games, and even the notion of the nuclear family.



KARL MARX, JACQUES LACAN, AND SIMONE DE BEAUVOIR.

Photographs: left to right, The Granger Collection; François Ledair; Thierry Boccon-Gibod.

Villains In the prevailing intellectual climate, any great contributor to the Eurocentric "canon" is held in disrepute.



ARISTOTLE, JEFFERSON, AND FREUD.

from Spain rather than Latin America. Colleges are becoming equally obsessed with such distinctions. Three years ago, the faculty at Hampshire College in Amherst began interviewing candidates for a professorship in Latin American literature. The professor, of course, needed to be Latin. *Pure* Latin. One woman who applied for the job was turned down because, though she was Argentine, she had, like many Argentines, Jewish and Italian blood, and thus her Third World ethnicity was considered insufficiently pure. Her heritage made her, in the words of one faculty member, "Eurocentric."

But even as these standards become increasingly exacting, more and more groups are clamoring for oppressed status. While supporters of American involvement in the Vietnam War were denounced as "war criminals" at the University of Michigan in the sixties, the school now counts Vietnam veterans as an oppressed group. In fact, the politically correct have concluded that virtually *any*one with *any* sort of trait, anxiety, flaw, impediment, or unusual sexual preference qualifies for membership in an oppressed group. This past fall, a handout from the Office of Student Affairs at Smith College explained that many people are *unaware* they are oppressed, though with help they are finding out: "As groups of people begin the process of realizing that they are oppressed, and why, new words tend to be created to express the concepts that the existing language cannot."

This obsessive tendency to see oppression everywhere is creating a sort of New Age caste system. The Smith handout listed various categories of oppression that ranged from "classism" and "ageism" to "ableism" (identified as "oppression of the differently abled by the temporarily able") and "lookism," which was revealed to be "the construction of a standard for beauty/attractiveness; and oppression through stereotypes and generalizations of both those who do not fit that standard and those who do." Heightism may be next. In a joke now making the rounds, short people are demanding to be known as "the vertically challenged."

But joking isn't allowed! Even the most harmless, lighthearted remarks can lead to virulent denunciations. In October, Roderick Nash, a professor at the University of California at Santa Barbara, pointed out during a lecture on environmental ethics that there is a movement to start referring to pets as animal companions. (Apparently, domesticated animals are offended by the word *pet*.) Nash then made some sort of off-the-cuff observation about how women who pose for *Penthouse* are still called Pets (and not *Penthouse* Animal Companions). Inevitably, several female students filed a formal sexual-harassment complaint against him. Susan Rode, one of the signers, said, "Maybe this will make more people aware in other classes and make other faculty watch what they say."

Indeed, making people *watch what they say* is the central preoccupation of politically correct students. Stephan Thernstrom is not the only professor who has been forced to give up a course on race relations. Reynolds Farley, one of the leading scholars on race relations, dropped a course he had taught for nearly ten years at the University of Michigan after he was accused of racial insensitivity for reading Malcolm X's description of himself as a pimp and a thief and for discussing the southern defense of slavery. "Given the climate at Michigan," Farley said, "I could be hassled for anything I do or don't say in that class."

Watch what you say: And it's not enough just to avoid racism. One must display absolute ideological purity. The search committee at Hampshire College also considered a highly qualified Chicano candidate for the Latin American–literature post. Unfortunately for him, in his dissertation on Chicano literature he drew parallels between Shakespeare and Mexican writers. This demonstrated dangerous "Eurocentric" tendencies. Certain faculty members, doubting the candidate's ethnic purity as well, wondered whether someone of Mexican heritage was *really* Latin American. They thought a Puerto Rican might be better. He didn't get the job.

It was finally offered to Norman Holland, who seemed both ethnically and ideologically pure. But this past summer, Holland's contract was not renewed, and Holland claims it is because he also was branded "Eurocentric." Though the school's official position is that Holland was an ineffective teacher, two of the professors who reviewed his work insinuated that he had a European bias. Holland, one professor declared, had "focused mainly on Western Europe to the exclusion of cultural issues Third World students perceive as uniquely relevant." "I suppose I committed certain kinds of sins," says Holland. "When I was teaching *One Hundred Years of Solitude,* I would talk about colonial rape, but I would also talk about how the novel originated in Europe and how García Márquez was working in that tradition and addressing ideas in Proust and Joyce. I didn't limit myself to considering it as a sociological document."

THE GENDER FEMINISTS AND DATE RAPE

"MISOGYNISTIC!"

"Patriarchal!"

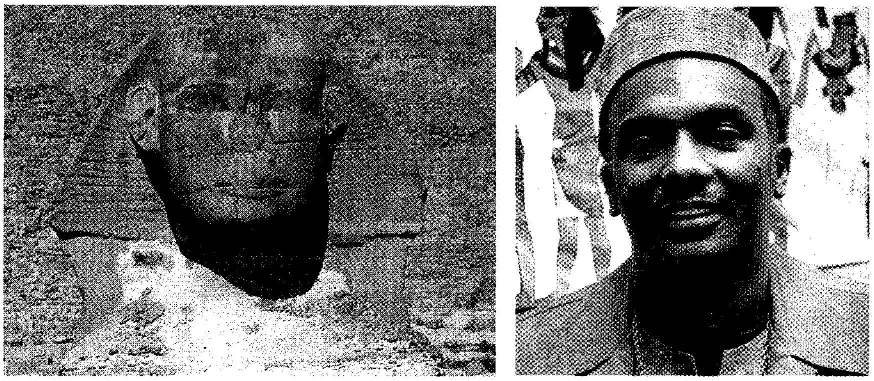
"Gynophobic!"

"Phallocentric!"

Last fall, Camille Paglia attended a lecture by a "feminist theorist" from a large Ivy League university who had set out to "decode" the subliminal sexual oppressiveness in fashion photography. The feminist theorist stood at the front of the room showing slides of fashion photography and cosmetics ads and exposing, in the style of Lacanian psychoanalysis, their violent sexism. She had selected a Revlon ad of a woman with a heavily made-up face who was standing up to her chin in a pool

Photographs: left to right, Brown Brothers; The Granger Collection (2).

Sun People A group of Afrocentrists believe that Western conspirators have claimed great African achievements as their own.


THE SPHINX AND LEONARD JEFFRIES.

of water. When it came up on the screen, she exclaimed, "Decapitation!"

She showed a picture of a black woman who was wearing aviator goggles and had the collar of her turtleneck sweater pulled up. "Strangulation!" she shouted. "Bondage!"

It went on like this for the entire lecture. When it was over, Paglia, who considers herself a feminist, stood up and made an impassioned speech. She declared that the fashion photography of the past 40 years is great art, that instead of decapitation she saw the birth of Venus, instead of strangulation she saw references to King Tut. But political correctness has achieved a kind of exquisitely perfect rigidity among the group known as the gender feminists, and she was greeted, she says, "with gasps of horror and angry murmuring. It's a form of psychosis, this slogan-filled machinery. The radical feminists have contempt for values other than their own, and they're inspiring in students a resentful attitude toward the world."

Indeed, the central tenet of gender feminism is that Western society is organized around a "sex/gender system." What defines the system, according to Sandra Harding, a professor of philosophy at the University of Delaware and one of its exponents, is "male dominance made possible by men's control of women's productive and reproductive labor."

The primary arena for this dominance is, of course, the family, which Alison Jaggar, a professor at the University of Cincinnati and the head of the American Philosophical Association's Committee on the Status of Women in Philosophy, sees as "a cornerstone of women's oppression." The family, in Jaggar's view, "enforces heterosexuality" and "imposes the prevailing masculine and feminine character structures on the next generation."

This position makes gender feminists, as Christina Sommers has written in an article in *Public Affairs Quarterly,* from which some of these quotes were taken, "oddly unsympathetic to the women whom they claim to represent." But that poses no problem. Women who have decided to get married and raise families, women who want to become mothers, are, naturally, victims of false consciousness. The radical feminists are fond of quoting Simone de Beauvoir, who said, "No woman should be authorized to stay at home and raise children . . . precisely because if there is such a choice, too many women will make that one."

Jaggar, for one, would like to abolish the family altogether and create a society where, with the aid of technology, "one woman could inseminate another . . . men . . . could lactate . . . and fertilized ova could be transferred into women's or even men's bodies." All that is preventing this, according to the gender feminists, is "phallocentricity" and "androcentricity," the view that society is organized around the male and his sexual organs. The feminists, ablaze with revolutionary rhetoric, have set out to overthrow this system. "What we feminists are doing," the philosopher Barbara Minnich has said, "is comparable to Copernicus shattering our geocentricity, Darwin shattering our species-centricity. We are shattering androcentricity, and the change is as fundamental, as dangerous, as exciting."

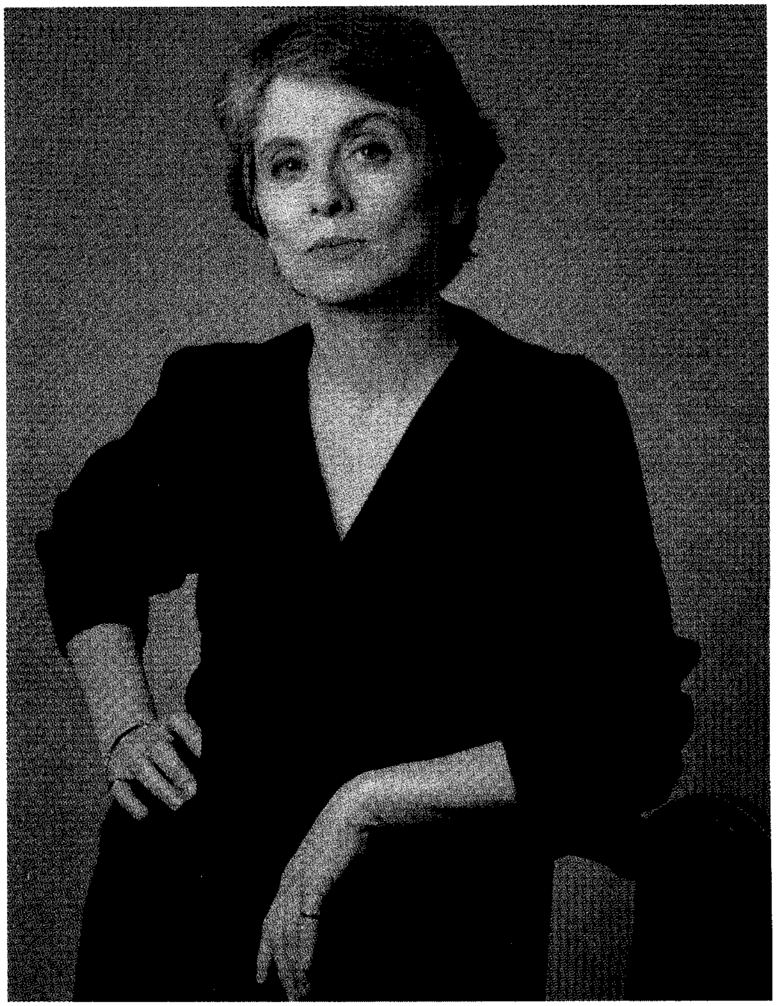
But unlike the pre-Copernican view that the Earth was at the center of the universe, androcentricity is not, in the view of the gender feminists, merely a flawed theory. It is a moral evil, dedicated to the enslavement of women. And since most of Western culture, according to this view, has been a testament to "male power and transcendence," it is similarly evil and must be discarded. This includes not only patriarchal books like the Bible and sexist subjects like traditional history, with its emphasis on great men and great deeds, but also the natural sciences and even the very process of analytical thinking itself. "To know is to f---" has become a radical-feminist rallying cry. Indeed, scientific inquiry itself is seen as "the rape of nature." A project sponsored by the state of New Jersey to integrate these views into college campuses has issued a set of "feminist scholarship guidelines" that declares "mind was male. Nature was female, and knowledge was created as an act of aggression—a passive nature had to be interrogated, unclothed, penetrated, and compelled by man to reveal her secrets."

To certain women, however, this is just a veiled restatement of the old idea that women don't make good scientists. "As a liberal feminist, I encourage women to study science," says Christina Sommers. "I'm not impugning science itself as hostile to the female sensibility."

But it is not just the coldly analytical and dualistic structures of male thinking that the gender feminists find so contemptible. It is males themselves, or at least heterosexual males. After all, heterosexuality is responsible for the subjugation of women, and so, in the oppressive culture of the West, any woman who goes on a date with a man is a prostitute. "Both man and woman might be outraged at the description of their candlelight dinner as prostitution," Jaggar has written. "But the radical feminist argues this outrage is simply due to the participants' failure or refusal to perceive the social context in which the dinner occurs." In other words, they are victims of—what else?—false consciousness.

This eagerness to see all women as victims, to describe all male behavior with images of rape and violation, may shed some light on the phenomenon of date rape, a legitimate issue that has been exaggerated and distorted by a small group with a specific political agenda. As with the hysteria a few years ago over the sexual abuse of children, endless talk shows, television news stories, and magazine articles have been devoted to date rape, often describing it as "an epidemic" that, as the Chicago *Tribune* put it, "makes women campus prisoners" and forces them, as at Brown, to list supposed rapists on bathroom walls.

Photographs: left, AP/Wide World; right, Jack Manning/N.Y. *Times Pictures.*



CAMILLE PAGLIA SEES A "FASCISM OF THE LEFT."

Much of this discussion starts off with the claim that one in four female students is raped by a date. The figure seems staggeringly high, and debate tends to focus on whether actual rape or merely the reporting of rape is on the rise. But the journalist Stephanie Gutmann has pointed out in *Reason* magazine the gross statistical flaws in the survey of date rape that produced this figure. According to Gutmann, "the real story about campus date rape is not that there's been any significant increase of rape on college campuses, at least of the acquaintance type, but that the word *rape* is being stretched to encompass any type of sexual interaction."

In fact, rape under the new definition does not have to involve physical assault at all. Andrea Parrot, a professor at Cornell who has promoted the idea of the date-rape epidemic, has declared that "any sexual intercourse without mutual desire is a form of rape." In other words, a woman is being raped if she has sex when not in the mood, even if she fails to inform her partner of that fact. As a former director of Columbia's date-rape-education program told Gutmann, "Every time you have an act of intercourse, there must be explicit consent, and if there's no explicit consent, then it's rape. . . . Stone silence throughout an entire physical encounter with someone is not explicit consent." And rape is no longer limited to actual intercourse. A training manual at Swarthmore College states that "acquaintance rape . . . spans a spectrum of incidents and behaviors ranging from crimes legally defined as rape to verbal harassment and inappropriate innuendo."

It is no surprise then that Catherine Nye, a University of Chicago psychologist interviewed by Gutmann, found that 43 percent of the women in a widely cited rape study "had not realized they had been raped." In other words, they were victims of, yes, false consciousness. But by the definition of the radical feminists, all sexual encounters that involve any confusion or ambivalence constitute rape. "Ordinary bungled sex—the kind you regret in the morning or even during—is being classified as rape," Gutmann says. "Bad or confused feelings after sex becomes someone else's fault." Which is fine with the feminists. "In terms of making men nervous or worried about overstepping their bounds, I don't think that's a bad thing," Parrot said. Indeed, since it encourages a general suspicion of all men, it's a good thing. As Parrot has put it, "Since you can't tell who has the potential for rape simply by looking, be on your guard with every man."

AFROCENTRISM

FOR ALL THEIR FURY, THE GENDER FEMINISTS ARE SURpassed in ideological rage by an even more extreme wing of the politically correct: the Afrocentrists. Afrocentrists argue that not only is Western culture oppressive, it isn't even really *Western*. Key accomplishments, from mathematics and biology to architecture and medicine, were in fact the work of Africans. "Very few doctors, African-American or otherwise in America, are aware of the fact that when they take their medical oath, the hypocratic [*sic*] oath, they actually swear to Imhotep, the African God of Medicine," Asa Hilliard, a professor of Afro-American history at Georgia State, has written.

The theory that Africa was the true source of Western civilization hinges on the claim that the ancient Egyptians were black. "The first 12 dynasties plus dynasties 18 and 25 were native-black-African dynasties," Hilliard has asserted. Traditional Egyptologists generally believe that while blacks, from Nubia to the south, were active in Egyptian society, ancient Egyptians, like their contemporary counterparts, tended to be of Semitic stock. But to the Afrocentrists, that explanation is merely part of the long-running conspiracy by Western whites to deny the African contribution to civilization.

The conspiracy began, in the Afrocentric view, when the ancient Greeks "stole" African philosophy and science from the Egyptians. To claim European credit for these discoveries, Romans and, later, Christians burned the library of Alexandria in Egypt. The conspiracy has continued ever since. Napoleon's soldiers shot off the nose and lips of the Sphinx to obliterate its Negroid features. Beethoven and Robert Browning were actually blacks whose ethnicity has been hidden. "African history has been lost, stolen, destroyed, and suppressed," Hilliard maintains.

Leonard Jeffries, chairman of the black-studies department at City College and one of the most extreme exponents of Afrocentrism, has worked up a sort of anthropological model to explain why Europeans have oppressed Africans. The human race, according to Jeffries, is divided into the "ice people" and the "sun people." The ethnic groups descended from the ice people are materialistic, selfish, and violent, while those descended from the sun people are nonviolent, cooperative, and spiritual. In addition, blacks are biologically superior to whites, Jeffries maintains, because they have more melanin, and melanin regulates intellect and health.

Despite the spiritual benevolence one might expect from a "sun person," Jeffries is known for making the sort of hostile denunciations that, if he were at the other end of the political spectrum, would no doubt provoke howls of indignation. According to Fred Rueckher, a white student who took his course, Jeffries attacked black males for succumbing to the "white pussy syndrome," that is, pursuing white women. He called Diana Ross an "international whore" for her involvement with white men. And he applauded the destruction of the Challenger space

Photograph by Larry Ford.

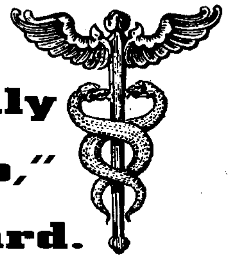
shuttle because it would deter white people from "spreading their filth throughout the universe."

Jeffries's wild remarks are excused by the politically correct on the grounds that to be a racist, you have to have "institutional power," and since blacks do not have "institutional power," they cannot be considered racist. The somewhat flimsy propositions of Afrocentrism are excused with equal finesse. First of all, since everything is political, there has never been disinterested scholarship, only power plays by various groups to justify their own claims. And even if there are some holes in Afrocentrism, the approach is useful because it raises the "self-esteem" of black students.

Such was the reasoning of the New York State Board of Education's Task Force on Minorities, to which Leonard Jeffries was a consultant. Its report suggested that "all curricular materials [including math and science] be prepared on the basis of multicultural contributions." As a result, the report said, children from minority cultures "will have higher self-esteem and self-respect, while children from European cultures will have a less arrogant perspective." The notion has already been put into effect in public schools in Portland, Indianapolis, and Washington, D.C., where students are taught subjects like Yoruba mathematics and ancient-Egyptian astronomy.

The idea that the "self-esteem" of students—rather than historical relevance—should be the basis for including material in textbooks does have its critics. Among the most prominent is Diane Ravitch, who has said the idea "that children can learn only from the experiences of people from the same race" represents a sort of "racial fundamentalism." The success of Chinese students in math is due not to a "Sinocentric" approach to numbers but to hard work. If the "self-esteem" model had any validity, Italian American students—the descendants of Caesar and Michelangelo—would excel in school, but in fact they have the highest dropout rate of any white group in New York City schools. By promoting a brand of history "in which everyone is either a descendant of victims or oppressors," Ravitch has declared, "ancient hatreds are fanned and re-created in each new generation."

Correct Thought "Very few doctors are aware they actually swear to Imhotep," writes Asa Hilliard.



Ravitch naturally was branded a racist for this position. Participants at a recent Afrocentrism conference in Atlanta derided her as "Miss Daisy." She has been attacked in the *City Sun* and on black television and radio programs. As a result, she has received so many threats that when we first agreed to meet, she was afraid to tell me where she lived. "They've written saying things like 'We're going to get you, bitch. We're going to beat your white ass.' "

MOONIES IN THE CLASSROOM

THE SUPREME IRONY OF THE NEW FUNDAMENTALISM IS THAT the generation that produced the free-speech movement in Berkeley and rebelled against the idea of *in loco parentis*—that university administrators should act as surrogate parents—is now trying to restrict speech and control the behavior of a new generation of students. The enterprise is undertaken to combat racism, of course, and it is an article of faith among the politically correct that the current climate of racial hostility can be traced to the Reagan and Bush presidencies, to conservative-Republican efforts to gut civil-rights legislation and affirmative-action programs. However true that may be, scholars like Shelby Steele, a black essayist and English professor, have also argued that the separatist movements at universities—black dorms, Native American student centers, gay-studies programs, the relentless harping on "otherness"—have heightened tensions and contributed to the culture of victimization. "If you sensitize people from day one to look at everything in terms of race and sex, eventually they will see racism and sexism at the root of everything," says Alan Kors. "But not all the problems and frustrations in life are due to race and gender."

Furthermore, they say, instead of increasing self-esteem, schools that offer an Afrocentric education will only turn out students who are more resentful, and incompetent, than ever. Indeed, while the more rabid Afrocentrics have claimed that crack and AIDS are conspiracies by whites to eliminate blacks, it could just as easily be argued that white indulgence of Afrocentric education represents a conspiracy to provide blacks with a useless education that will keep them out of the job market.

Of course, to make such a statement is invariably to provoke a charge of racism. But part of the problem with this reaction is that it trivializes the debate. In fact, it makes debate impossible. But that is just as well, according to the new fundamentalists. Debate, and the analytic thinking it requires, is oppressive. It's logocentric. It favors the articulate at the expense of the inarticulate. It forces people to make distinctions, and since racism is the result of distinctions, they should be discouraged. "I have students tell me they don't need to study philosophy because it's patriarchal and logocentric," says Christina Sommers. "They're unteachable and scary. It's like having a Moonie in the classroom."

Resistance to this sort of robotic sloganeering is beginning. "Today, routinized righteous indignation has been substituted for rigorous criticism," Henry Louis Gates, a black English professor at Duke, recently declared. Some professors are actually arguing that colleges should begin to emphasize what whites, homosexuals, minorities, and women have in common rather than dwelling constantly on "difference." In November, writing in the *Stanford Daily* about a proposal to require Stanford students to take a course in diversity, David Kennedy, chairman of American studies at Stanford and previously a champion of multiculturalism, said, "I worry that the proposal will add to the already considerable weight that Stanford culture places on racial and ethnic divisiveness, rather than shared participation. I question whether this is socially wise and, further, whether it is intellectually true to the lived experience of members of this society."

A few emboldened administrators are actually suggesting that it is not unreasonable for Western culture to enjoy a certain prominence at American colleges. In an address to incoming Yale students in September, Donald Kagan, dean of the college, encouraged them to center their undergraduate studies around Western culture. He argued that the West "has asserted the claims of the individual against those of the state, limiting its power and creating a realm of privacy into which it cannot penetrate." The West's tradition of civil liberties has produced "a tolerance and respect for diversity unknown in most cultures."

But many of the Yale freshmen—or "freshpeople," as the *Yale Daily News* puts it—considered the dean's statements "quite disturbing." And the dean was denounced with the obligatory mind-numbing litany.

"Paternalistic!"

"Racist!"

"Fascist!"

Photograph by the Bettmann Archive.

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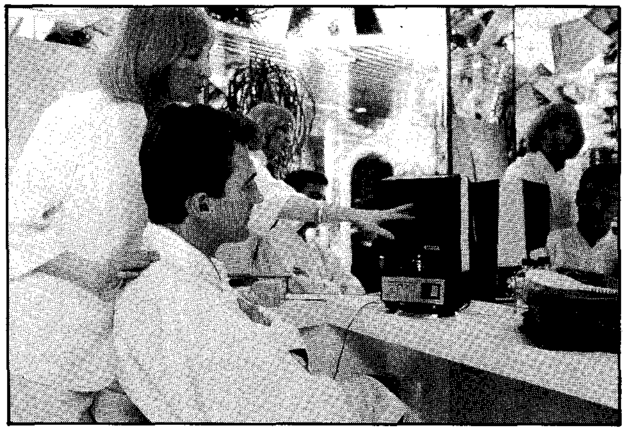

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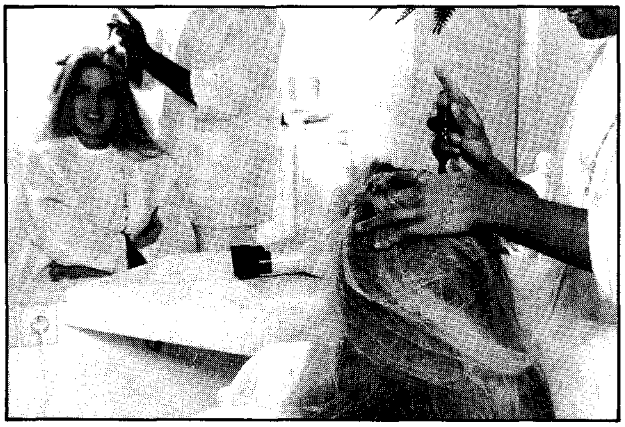

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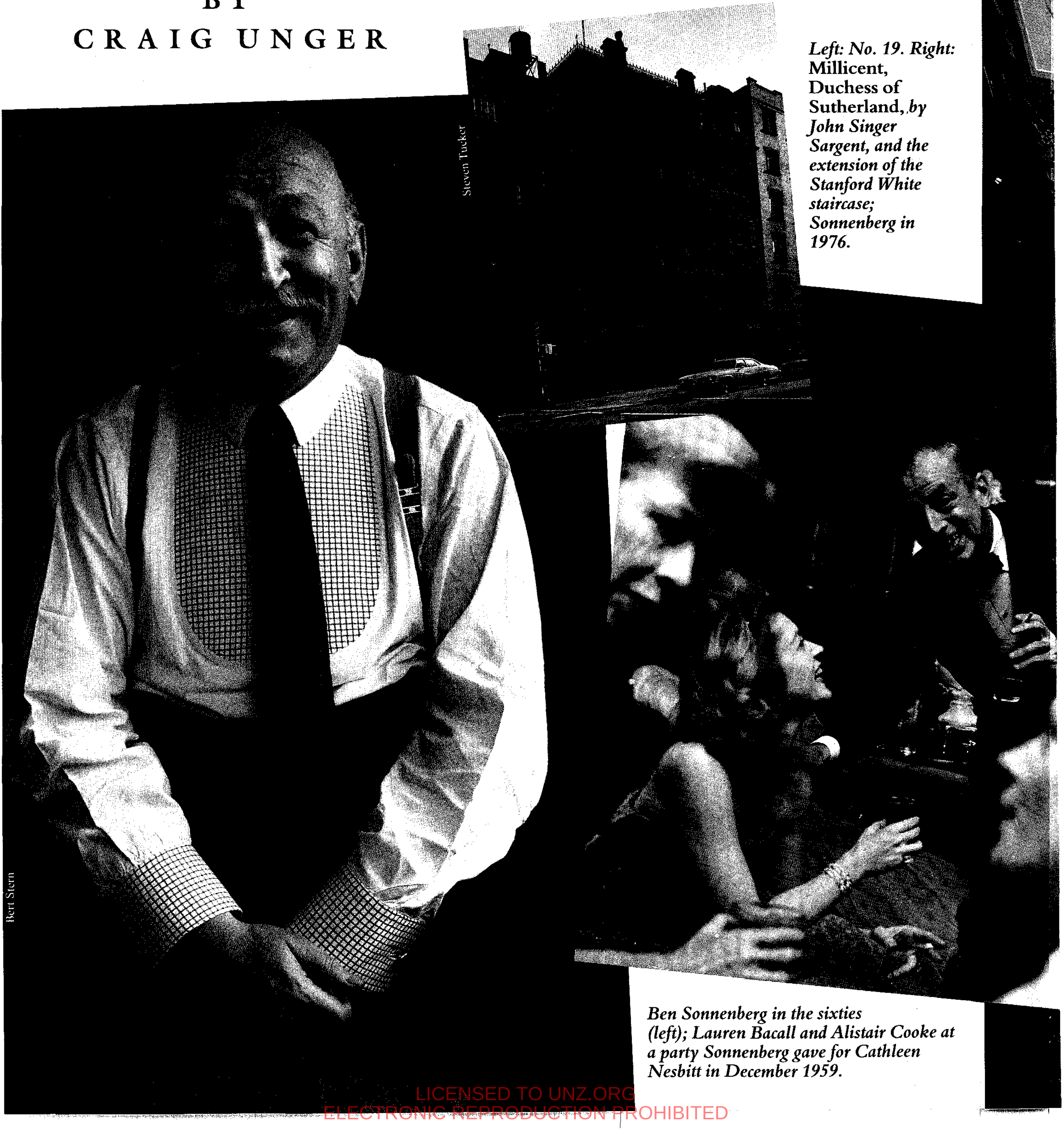
HOUSE PROUD

No. 19 Gramercy Park, the finest private residence in the city, once glittered with gossip and social intrigue. Now it's for sale

BY
CRAIG UNGER



Left: No. 19. Right: **Millicent, Duchess of Sutherland,** *by John Singer Sargent, and the extension of the Stanford White staircase; Sonnenberg in 1976.*

Ben Sonnenberg in the sixties (left); Lauren Bacall and Alistair Cooke at a party Sonnenberg gave for Cathleen Nesbitt in December 1959.

Steven Tucker

Bert Stern

Steven Tucker

Nancy Crampton

NO. 19 GRAMERCY PARK IS A stately, five-story townhouse that blends in easily with the Gramercy Park neighborhood, a genteel urban oasis evoking another era. The building's three chimneys rise from its mansard roof; its black shutters are splayed against its chocolate-purple brick. Little about the plain, dignified exterior of No. 19 would suggest that it is a landmark and an anachronism, a building rich in social history—and, in Brendan Gill's words, "unquestionably the greatest house remaining in private hands in New York."

In the late nineteenth century, when it was owned by railroad magnate Stuyvesant Fish and his ambitious wife, Mamie, and half a century later, under P.R. wizard Benjamin Sonnenberg Sr., No. 19 became a surreal stage for social advancement and deal-making. An architecture critic once called the place a "basilica of gossip, the Vatican of inside dope." Two visiting equerries from Queen Elizabeth's court were astonished by its grandeur. "Buckingham Palace was never like this," one of them said. The bathrooms alone were magnificent—warmed by their own fireplaces, stocked with mouthwash in crystal decanters, furnished with soap dishes that were *objets d'art.*

These days, the 37-room mansion sits almost empty, as it has, more or less, for the past eleven years. No one has come close to the $13-million asking price—perhaps a sign that the Greed Decade is truly over. New York's last great townhouse is too much for even the biggest social lions of today. "It was made for a deep and fundamentally irrational purpose," says Ben Sonnenberg Jr. "It would have to suit someone in the process of self-beatification comparable to my father. I don't think anyone rational would buy it."

In 1831, when a young lawyer named Samuel B. Ruggles bought the property on which Gramercy Park now stands, the area was nothing more than farmland. Inspired by eighteenth-century London squares, Ruggles established a private park to be jointly owned by the 66 lots surrounding it. The name Gramercy was borrowed from a neighboring brook.

There was just one obstacle to the development's growth: New York had a population of only 191,000, virtually all of it south of 14th Street. The depression of the late 1830s didn't help. For years, the park was known as "Sam Ruggles's vacant lot."

In 1837, however, a Whig politician named William Samuel Johnson bought a 32-by-60-foot plot on the corner of Irving Place and 20th Street, on the south side of the park, which by then was surrounded by a cast-iron fence. Eight years later, he built a four-story house there in the transitional Greek Revival–Italianate style. The house became No. 19 Gramercy Park.

In 1850, a paper merchant named Horace Brooks bought the house, built a stable on the unused land next to it, and, in the boom that followed the Civil War, added a fifth story in the French Second Empire style, with a mansard roof topped by cast-iron fretwork. Meanwhile, Gramercy Park was becoming fashionable. As late as the 1850s, herds of Texas longhorns were driven up Irving Place and around the park to the slaughterhouses on First Avenue. But as the city grew and moved north, Gramercy Park became a haven of elegance and refinement. Gradually, the city's most celebrated citizens moved to the area, and with them came a rich literary and cultural tradition. Edwin Booth, the country's premier actor and the brother of Abraham Lincoln's assassin, lived at No. 16, where he founded the Players club. In the late nineteenth century, its members included Mark Twain and William Tecumseh Sherman. Among the writers who lived in the neighborhood were Herman Melville, Henry James, Stephen Crane, and O. Henry. To Edith Wharton, who had grown up nearby, on West 23rd Street, the typical Gramercy Park brownstone was so closely identified with its owners that they "might have passed for its inner consciousness as it might have stood for their outward form."

PARTY MIX *Sonnenberg thought a dinner party should have an actress, a businessman, an artist, and a banker.*

IN 1887, NO. 19 WAS BOUGHT BY Stuyvesant Fish, the president of the Illinois Central Railroad. A son of Hamilton Fish, President Grant's secretary of state, Fish was the scion of two aristocratic New York families. When it came to entertaining, however, he let his wife, the daughter of a New York lawyer, take the lead. A commanding presence whose stern visage was sometimes crowned by bizarre hats, Mamie Fish was determined to unseat Mrs. William Waldorf Astor as the city's reigning grande dame. Their competition had the earmarks of a revolution: Mrs. Astor embodied stodgy old New York while Mamie played the young, irreverent, but stylish upstart.

Mamie had the virtue of being unconventional. Once, at a party, she let loose a dachshund covered with flour; another time, she had a sit-down dinner for dogs. She was so exasperated with the tedious ritual of dinner parties that she sometimes arranged to serve an entire ten-course meal in less than 50 minutes.

Some measure of the choreography this must have entailed can be gleaned from a typical Mamie dinner menu. The first course was oysters with sherry, followed by soup, served with more sherry. Then came a fish course with a white wine, next an entrée, such as sweetbreads and mushrooms, served with claret, and then the roast—usually a saddle of mutton. At this point, the champagne was brought out, followed by another entrée, often ham and spinach. Highballs were served, and the sherry, white-wine, and claret glasses kept full. The seventh course was a salad served with a croquette or a bird and more champagne. There were three dessert courses—ice cream in spun-sugar baskets, then great silver baskets of fruit, and finally, candies, also in spun-sugar baskets—followed by liqueurs and coffee. Throughout the meal, drunken guests were discreetly carried out by two or three footmen.

In order to compete adequately with Mrs. Astor's elegant brownstone on 34th Street at Fifth Avenue, Mamie hired a neighbor, the architect Stanford White, to make alterations in No. 19. No one knows the full extent of White's contributions, but to the left of the front door, in a small, oak-paneled reception room looking out on the park, he built a handsome fireplace. In the second-floor bathroom, he's said to have installed a sink and shower that came from his own house on the other side of the park. His greatest contribution was redesigning the grand stairway. Altogether, the renovations cost $120,000—an enormous sum a century ago.

Meanwhile, though, New York society was moving inexorably north. Richard Morris Hunt built a spectacular French Gothic château for William K. Vanderbilt on Fifth Avenue at 52nd Street. There were the Villard Houses on Madison Avenue, and the Carnegie and Frick mansions on Upper Fifth Avenue, which was known as Millionaire's Row. And in 1895, Mrs. Astor moved into a Hunt-designed French Renaissance mansion on Fifth Avenue at 65th Street.

Ultimately, Mamie had to follow. In 1899, Stanford White built an Italian palazzo for the Fishes on Madison Avenue at 78th Street, and it was there that Mamie staged some of her most lavish functions. Though she never supplanted Mrs. Astor, she grew to emulate her, embracing in the process the stodgy values she'd once professed to hate. Meanwhile, No. 19 Gramercy Park was left behind, clearly no longer fashionable enough for someone who wanted to take the city by storm.

OVER THE NEXT 30 YEARS, THE townhouse was reduced to a rooming house, and a rather tattered one at that. For a decade or so, the Fishes leased the building to rich families. Then they tore down the adjacent stables and built a six-story apartment building, No. 20, on the site. The upper walls of No. 19 were later broken through, so that the two structures became one large apartment building with two entrances.

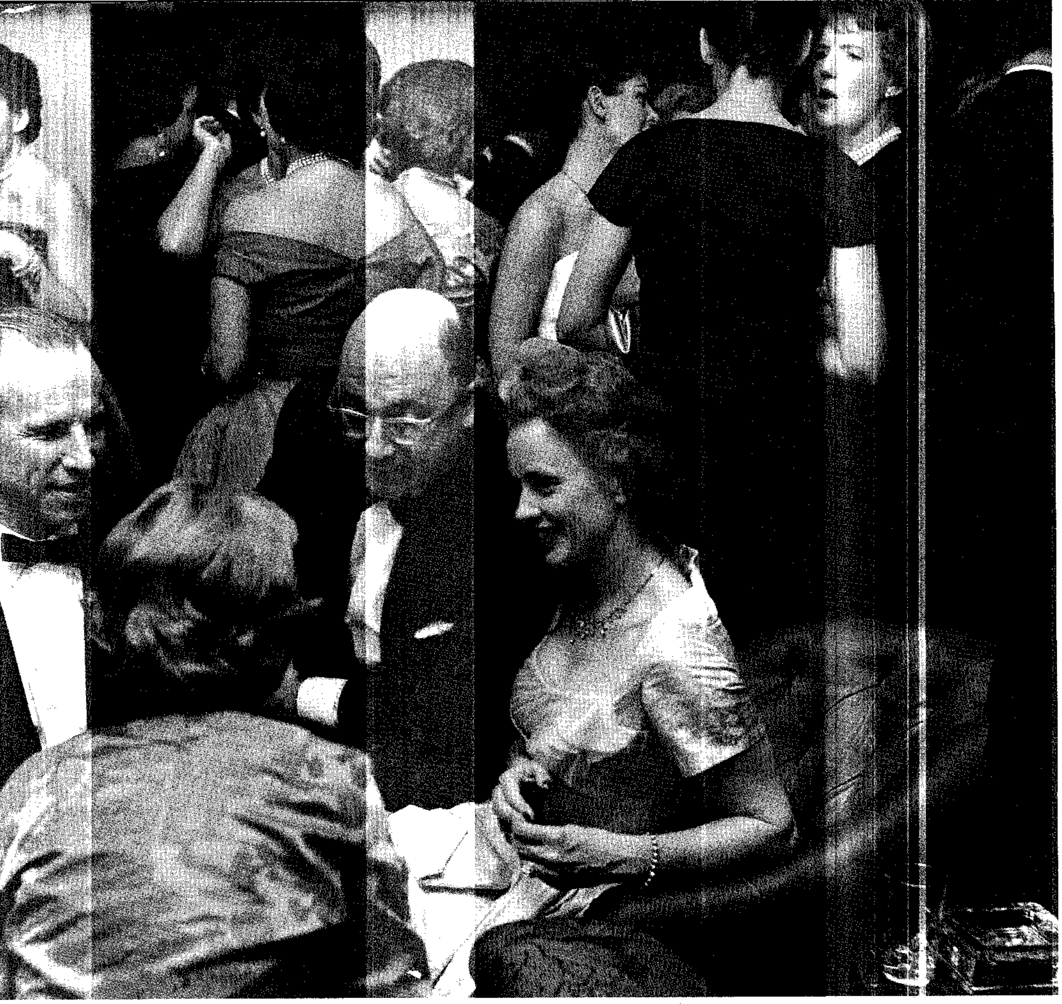
By this time, Gramercy Park had established itself as a Bohemian enclave, home to anarchists, artists, and aristocrats from Emma Goldman to George Bellows to Gertrude Vanderbilt Whitney. No. 19 had its share of illustrious tenants. John Barrymore had an apartment there. Norman Thomas, the Socialist politician, was a resident, and Ludwig Bemelmans, the creator of Madeline, had a top-floor studio.

With the hard times of the Depression, however, the windows on the top three floors were boarded up, and the building was divided into small studio apartments. A restaurant moved into the basement. No. 19 no longer had much going for it. Nevertheless, around 1930, a rising young man named Ben Sonnenberg and his wife, Hilda, began taking a special interest in the building. Sonnenberg changed everything.

To anyone who knew No. 19 in its latter glory, it will always be the Sonnenberg mansion. Without Ben Sonnenberg, it would have remained an unremarkable pre–Civil War structure that never rivaled the great Fifth Avenue houses. And without No. 19, Ben Sonnenberg might have been just another flack. Together, they were outstanding.

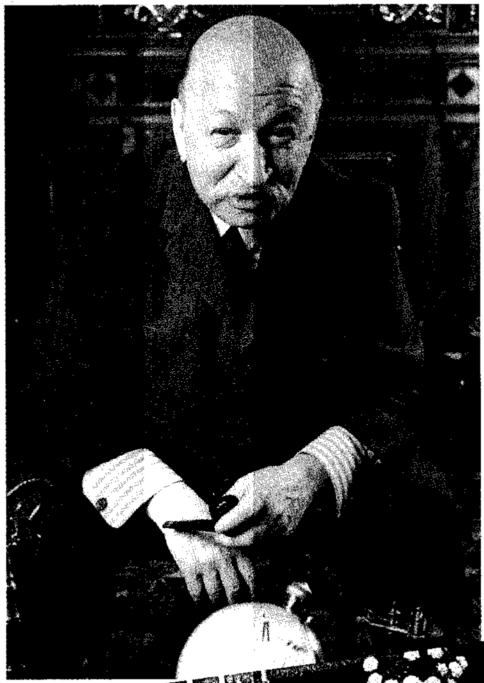
Sonnenberg was an extraordinary behind-the-scenes figure, a New York fixer and facilitator who knew just how the wheels of power turned and when to oil them. He made his living by manipulating other people's images, but his greatest triumph was the manipulation of his own. Short, stout, and bald, he affected the look of an Edwardian grandee, complete with walrus mustache, four-buttoned Bernard Weatherill suit, shirt with detachable

Photograph by Steven Tucker.

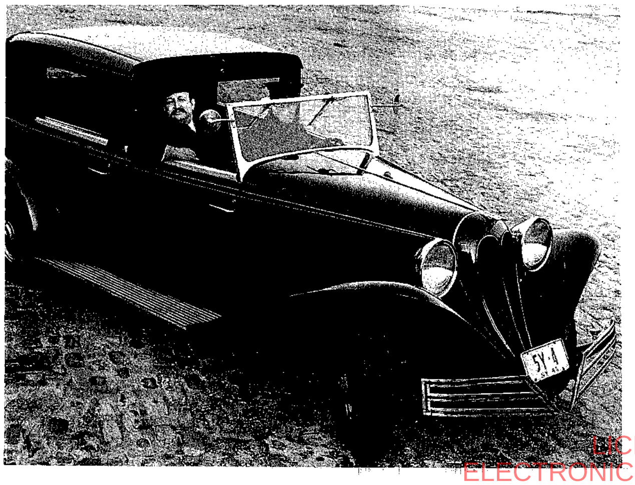


Nick De Morgoli(4)

Sonnenberg in the early sixties (center) and in his Brewster circa 1940 (below). Guests at the party honoring Cathleen Nesbitt (above, with an unidentified woman) included the Robert Lehmans (top, with the host), Michael Flanders and Barbara Bel Geddes (center), Hume Cronyn, Abe Burrows, and Jessica Tandy (above right), and Helen Tucker and Anita Loos (bottom right, with an unidentified woman). Center right: Mamie Fish.



Brown Brothers

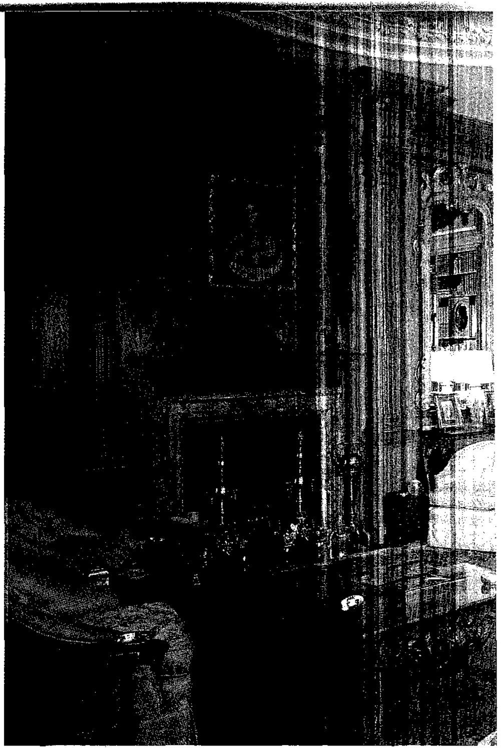


Nick De Morgoli

The fifth-floor "ballroom."

The second-floor landing.

A stairwell collection.



The William and Mary room,

starched collar, cuff links of ancient foreign coins, and hat—a bowler in winter and a boater in summer.

The Yiddish-speaking son of a push-cart clothing vendor from Brest Litovsk, Sonnenberg started work in 1924 as a Broadway press agent, getting the names of actors into gossip columns. He later took on hotel and fashion accounts and finally, starting in the thirties, major clients—among them CBS, Pan American, Sam Goldwyn, and Pepperidge Farm. Exactly what made him special as a press agent is not clear, and dozens of articles about Sonnenberg as well as a biography do not satisfactorily answer the question. Talking about his work, he was often quoted as saying the task was to make "large pedestals for small statues." When a prospective client once asked what services he would perform for his astronomical fee, Sonnenberg said he "would try to think about him from time to time."

Though he readily acknowledged his humble origins, he delighted in hiding behind an elaborately contrived façade. To cultivate his theatrical mystique, Sonnenberg needed his own private environment, a universe he could manipulate as a director might stage a play.

THE SONNENBERGS HAD LIVED IN Sunnyside, Queens, and Greenwich Village before moving to a fairly conventional two-bedroom apartment at 44 Gramercy Park, on the north side. But Hilda Sonnenberg often looked longingly at No. 19. "My mother used to walk around the park and dreamed of living there one day," says Helen Tucker, the Sonnenbergs' daughter. Caught in the rain while walking the dog one day, Hilda took shelter in a little vestibule at No. 19, and a caretaker showed her around. "He showed her the first two floors, which, with a little imagination, she could see were very grand," Tucker says. "She thought it was wonderful and romantic and exciting."

The building was the ultimate handyman's special. "The windows were all boarded up, and the house was in very bad condition," says Tucker. The restaurant in the basement still served meals.

The Sonnenbergs moved in around 1931, renting the bottom two floors from the Fish estate with the proviso that they could do anything they wanted to fix the place up. Bemelmans, Thomas, and other tenants still lived in the rest of the house.

When Ben Sonnenberg Jr. was born, in 1936, a nursery was carved out of the pantry area. In the late thirties, the family rented the third floor and began to restore the White staircase. During the war, the renovations stopped. In 1945, however, Sonnenberg bought the house from Stuyvesant Fish Jr. for $85,000. The Sonnenbergs moved into the Waldorf-Astoria, and the remaining tenants were evicted. For nearly a year, the renovators worked, clearing away the warren of upstairs studios and replacing them with a huge ballroom that doubled as a screening room.

By the early fifties, various apartments in No. 19 had been turned into guest bedrooms, libraries, and servants' quarters. There were 37 rooms in all, and gradually, each acquired its own character. The second-floor drawing room—called the William and Mary room—was paneled with spectacular seventeenth-century ornamental oak from Streatlam Castle in England. The furnishings included a George II mahogany window bench, George I gilt mirrors, and a Queen Anne table dating from 1710. A small sitting room on the second floor was decorated in silk moiré and furnished with a long Victorian daybed. At each landing along the stairway were elaborate displays of paintings, drawings, brasses, and sculptures.

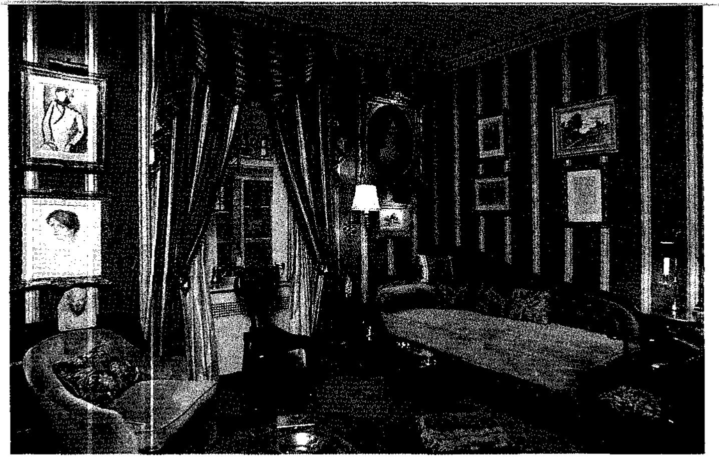
Sonnenberg himself supplied virtually all the furnishings. He was an insatiable collector, making exhaustive antiquing trips through Scotland with Alistair Cooke. His most famous piece was Sargent's portrait of the duchess of Sutherland, but he also owned sculptures by Giacometti and Maillol, paintings by Courbet and Ingres, drawings by Tintoretto, Goya, Cézanne, Renoir, Seurat, and Gauguin.

Some of the drawings may have been overattributed, dealers say, but that was not the point. Whether with art, china, antiques, or brass, Sonnenberg wasn't searching out the spectacular masterpiece. Great paintings were beyond his reach financially, and besides, they would have drawn attention away from the whole of his collection. Instead, he acquired pieces that spoke to one another, often casting light on the life and times of the subject or the artist of another work on display. A bronze bust of Bertrand Russell, for example, was placed directly opposite a painting of Russell's mistress Lady Ottoline Morrell, of the Bloomsbury set, painted by Augustus John.

Sonnenberg also collected knickknacks. Eight different kinds of tweezers were on display in his bathroom. One stairwell was lined with the framed autographs of scores of luminaries—P. T. Barnum, Caruso, Dumas, Debussy, Hugo, Kipling, Maugham, Sarah Bernhardt, and others.

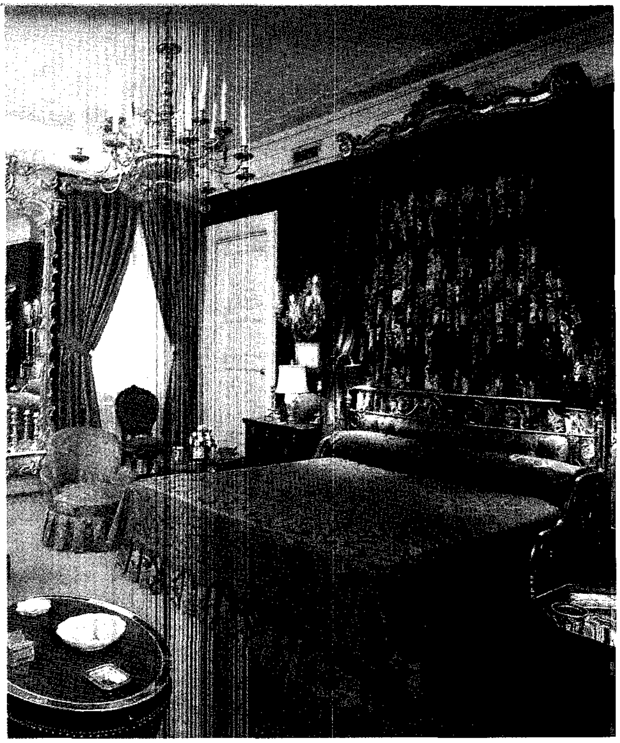
Photographs by Steven Tucker.

second floor.



The second-floor sitting room.

A GOOD MANSE *There were 37 rooms, and gradually, each took on its own character.*



Hilda Sonnenberg's bedroom, on the third floor.

THE HOUSE AND THE COLLECTION became the setting for lavish parties. "The evenings would begin at eight, with an intimate party having cocktails," recalls Julian Bach, the literary agent, who was an editor at *Life* when he started visiting the mansion in the late forties. Sonnenberg "had superb food—as good as anything in Paris. At 10:30, the others would come, maybe 150 people, and there would be huge sides of lamb or roast beef for them."

No one else entertained on such a grand scale yet with such intimacy. "If he wanted to talk to you alone, he would take you into the little room on the left, with its small table," says Charles Ryskamp, director of the Frick Collection and a close friend of Sonnenberg's. Lined with books and drawings and warmed by White's fireplace, the room, according to Brendan Gill, was one of the coziest in the house.

Sonnenberg took great pride in the way he mixed his guests. They included Astors, Vanderbilts, and Rockefellers. There were writers like Somerset Maugham, John Steinbeck, Langston Hughes, I. F. Stone, and Reinhold Niebuhr; politicians like Averell Harriman, Eleanor Roosevelt, and Adlai Stevenson; businessmen like Robert Lehman, William Paley, Rupert Murdoch, and Henry Luce; and show-business figures like Billy Rose, Marlene Dietrich, Henry Fonda, Moss Hart, John Gielgud, Greta Garbo, and Lauren Bacall.

"He always thought the ideal dinner party should have one actress, one businessman, one artist, one banker," says Helen Tucker. "He had a great knack."

The spectacle was so beguiling that it was often impossible to decipher Sonnenberg's hidden agenda. It was said that he could deliver the cover of *Time* for his clients. True or not, journalists were often easy pickings for a man who flattered so convincingly. "You would go to this sumptuously furnished room, and it would be overpowering," recalls Chris Welles, now a reporter at *Business Week.* "The butler would bring you tea, and Ben would talk to you in a way that made you feel you were very important, and he would compliment you on a story you had done and drop a lot of names. I was wary of being close to him, but he was so aggressive that he drew me in more than I wanted.

"At first, there was no quid pro quo. But then he asked me to do a couple of things for him, like inviting all the top financial journalists to a party for one of his clients. Each thing was a step toward compromising me. I didn't realize what a corrupter he was. Finally, I realized the extent to which he was using me, and I refused."

Not many did. It is difficult to say exactly how far Sonnenberg went in his manipulations. Rion Bercovici, a former employee of Sonnenberg's, wrote a *roman à clef, For Immediate Release,* in which a Sonnenberg-type figure gets ahead with the help of a Park Avenue madam, clearly based on the notorious Polly Adler. In his book *The Image Merchants,* Irwin Shaw writes that Sonnenberg would make it clear to news correspondents that, when they arrived in Paris, they could have their choice of women for the night—at his expense.

Sonnenberg's knowledge of the peccadilloes of his clients, the press, and the powerful was his stock-in-trade. The story is told that a well-known society woman once confessed to Sonnenberg that for one night, she wanted to see what it was like to be a prostitute. Sonnenberg set her up with Polly Adler. Then, the story goes, he invited more than a dozen men to Adler's and asked the madam to bring out the new girl.

"To penetrate the mystery of my father, one would have to be as labile and volatile a character as he himself," says Ben Jr., who went on to found the literary magazine *Grand Street* and whose memoirs, *Lost Property,* will be published in May. "He wished to appear super-established, super-solid. But he was in fact exceedingly changeable—in the role-playing, in the changing of accents, of emphases, all contained in a rather rigid uniform, so that there was no outward suspicion of change. But there was always a note of very conscious imposture in everything he did."

Even his best friends weren't always sure where they stood. "One never knew if he loved one dearly or was doing a quid pro quo," says Richard Salomon, a private investor. "Ben was interested in the side play on every transaction."

IN CREATING A HOUSE THAT WAS SO clearly a showcase, Sonnenberg had neglected to make it a home, and family members often found themselves competing with it for his affections. As Ben Jr. later wrote, his father's passion for collecting suggested that "I was subordinate to Sheraton, second to George the Second, and not so much fun as a cheerful chintz."

"The rooms we lived in had an altogether public aspect," he says. "The only rooms which were indisputably inhabited were my father's study and one or two of

Photographs: left, Jan Staller; right, Steven Tucker.

the smaller rooms, like the oak dining room downstairs. But mostly it was like a Cunard liner waiting for passengers. The strongest sense I had as a child was as of living on a stage set."

In the mid-sixties, Sonnenberg closed his Park Avenue office and turned the fifth and sixth floors of the house over to his public-relations work. Gradually, he relinquished many of his clients, but he continued to entertain. A dinner party in 1967 included Brooke Astor, Truman Capote, Alistair Cooke, Bob Dylan, Jacob Javits, Jasper Johns, Jackie Kennedy, Bobby and Ethel Kennedy, and Tom Wolfe, to name only the most celebrated guests.

As Sonnenberg eased toward retirement, the house seemed to reach its apotheosis. Most of the great mansions of Fifth Avenue had long since been torn down, and the few that remained, like the Frick, had been turned into museums or otherwise transformed. No. 19 was indisputably the finest townhouse in the city.

Meanwhile, Sonnenberg kept adding to his collection and moving pieces around. In June 1978, at 76, he went to England for one last collecting jaunt. But his health was failing. "I don't want to talk to you," he told Elizabeth Parker, who'd been hired to catalogue his collection. "You remind me of my estate."

LAST WORD *Sonnenberg had decided what would become of his collection. "Strike the set," he said, "the show is over."*

In August, Charles Ryskamp visited Sonnenberg. "I was shocked at how frail he was," says Ryskamp. Helen Tucker took charge of the house. Even Ben Jr., who had never truly come to terms with his father, began visiting more often.

On September 5, 1978, Sonnenberg suffered a heart attack; he died the next day. His friends pointed out that it was especially ironic for a great P.R. man to die in the midst of a New York newspaper strike—the major dailies couldn't publish his obituary for months.

Sonnenberg had decided what would become of his house and the collection within it. "Strike the set," he once told Alistair Cooke, "the show is over." In his will, Sonnenberg directed that all his personal and household possessions be sold, including all his works of art, except for one drawing that he donated to the Metropolitan Museum.

Family members selected a few items, but soon workers from Sotheby Parke Bernet took over and began preparing one of the most glamorous auctions in its history. In June, No. 19 was opened for prospective buyers to view the collection. Those closest to Sonnenberg avoided the sale. "The removal was so traumatic," says Elizabeth Parker. "The heart was out of [the house]. I couldn't stand seeing these things dismantled piece by piece."

"You saw how a pair of candlesticks which looked so great on the oak credenza were just candlesticks," says Roy Davis, an art dealer. "And suddenly you judged them for what they were—which wasn't that much, once they had lost that sense of being part of a larger whole."

BY THE SPRING OF 1979, PATRICIA Mason of William B. May Company, the exclusive real-estate broker for the house, had shown No. 19 to more than 100 prospective buyers. The building was in impeccable condition, but as a one-family house, it was wildly impractical unless the owner planned to do the kind of entertaining Sonnenberg had—and almost no one did that anymore. What's more, the asking price of $1,900,000 seemed exorbitant in a city still recovering from a fiscal crisis.

Then Mason got a call from the Baron Walter Langer von Langendorff, better known as Dr. Walter Langer, the creator of White Shoulders perfume and the owner of Evyan Perfumes. Mason gave the courtly old man a tour. "I thought he was just getting a preview of the art for the Sotheby's sale," she says. A couple of days later, however, the baron said he would pay $1.5 million in cash for the house. By the summer, it was his.

The baron had recently married his second wife, Gabriele Lagerwall Klopman Langer von Langendorff, whose flamboyant appearance and behavior had earned her a certain notoriety in New York society over the years. But he still had a passion for his late first wife, Lady Evelyn Diane Westall, who had helped create the perfume company. He maintained her New York office exactly as it had been at the time of her death eleven years earlier. She had been called Lady Evyan. And now, in her honor, he named the Sonnenberg mansion Evyan House.

But it was almost empty, and in his first few years as owner, the baron did little to change that. He spent weekends in Westport; while in New York, he stayed in a penthouse apartment atop his company's First Avenue offices. His wife had her own suite in the Pierre.

In their absence, No. 19 became the private preserve of those who still lived there. "For the first few years the baron owned it, the servants took over," says Willson Powell, who was hired to take care of the house after Sonnenberg's death. "There was a whole underworld of servants who had worked for royalty. Even Ben's parlor maid, a wonderful woman named Eileen Taylor, was special.

"We had it to ourselves," Powell continues. "I had my own cozy nest of four rooms right on the street. Mia Farrow would come to visit Eileen Taylor, who had brought her up, so there would be delightful parties on Christmas Eve with Mia and Woody Allen and John Guare.

"The house was missing furniture, but it was freshly painted and still very lovely. And there was a staff to keep it clean, with a butler bringing sandwiches on a silver tray at lunchtime.

"There was a real spirit in that house," Powell says. "I'm not superstitious. But Ben was still in that house."

After a year or two, some of the baron's furniture began to arrive. In 1981, he hired Jane Ashley, an interior decorator, to move in and help fix up the place. Paintings of women with the White Shoulders décolletage were hung on the walls in homage to Lady Evyan. On rare occasions, the baron used the house for corporate functions.

By 1983, the baron was in poor health, and his $125-million fortune was the object of a bitter feud between his wife and Leona Robison, the president of Evyan Perfumes. On September 14, 1983, the last owner of No. 19 Gramercy Park died.

TODAY, NO. 19 IS STILL IN IMPECCABLE condition. Jane Ashley lived there until early 1990. Since she moved out, the house has been empty. The baron's estate put the mansion on the market three years ago, but none of the dozens of prospective buyers has offered more than $10 million—$3-million under the official asking price.

Of course, No. 19 has had its ups and downs before, and it might yet have another day of glory. In 1966, the Landmarks commission declared Gramercy Park a historic district, so No. 19's architectural integrity cannot be compromised. But then, the house's aura has always depended less on its exterior than on its owners, who used it as a canvas on which to paint their dreams. Around the turn of the century, when No. 19 was abandoned by Mamie Fish, it was too small. Today, it might be too big. ■

Photograph by Steven Tucker.

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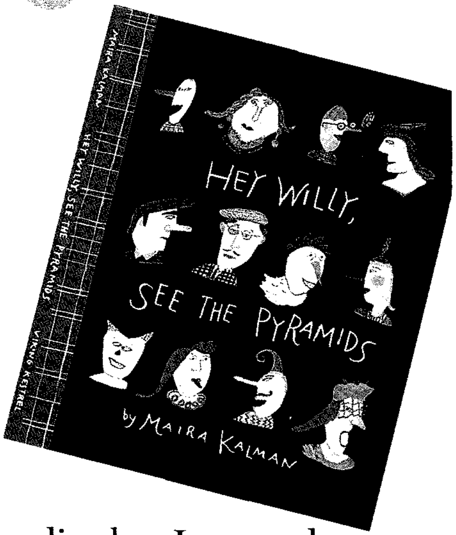
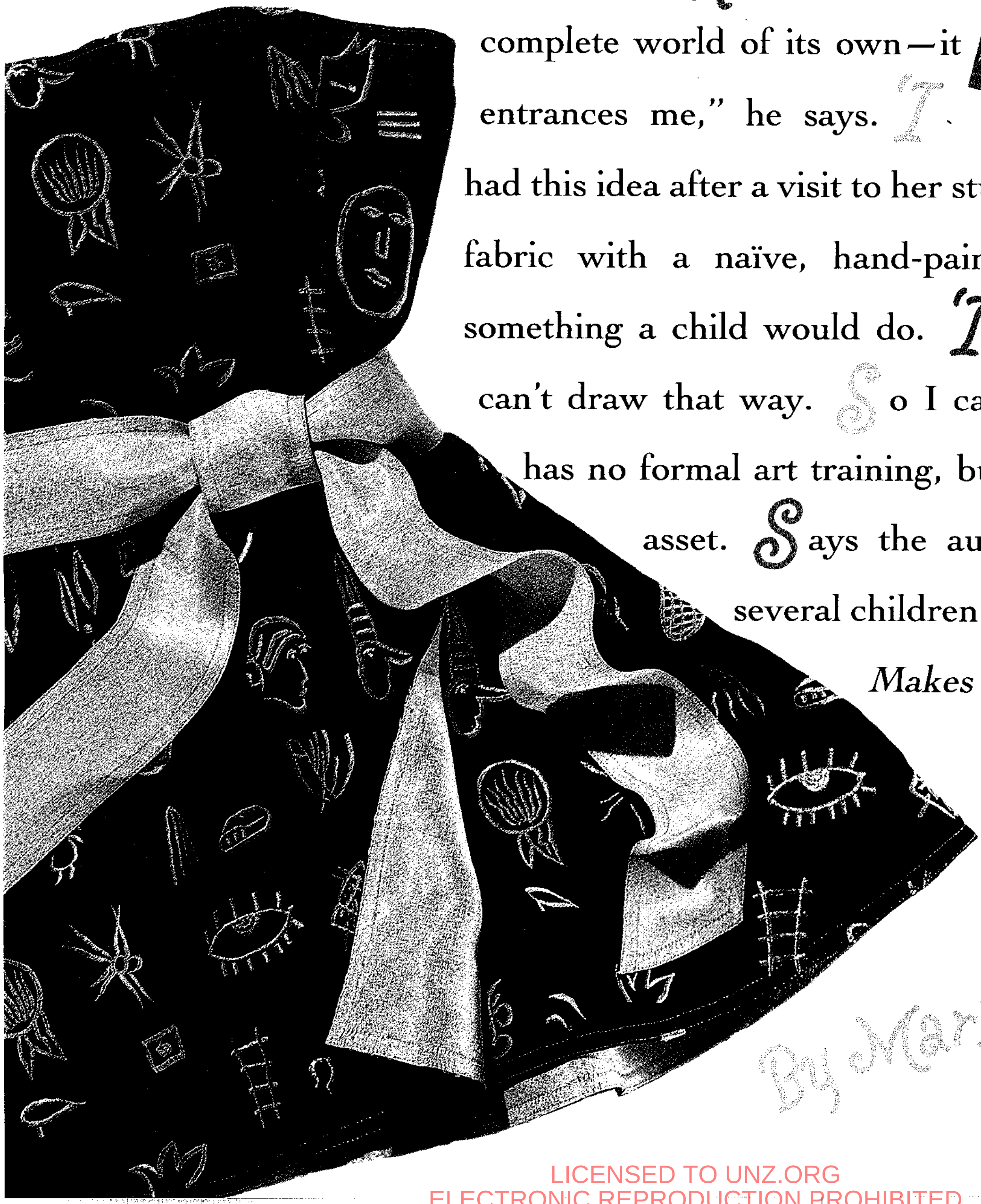
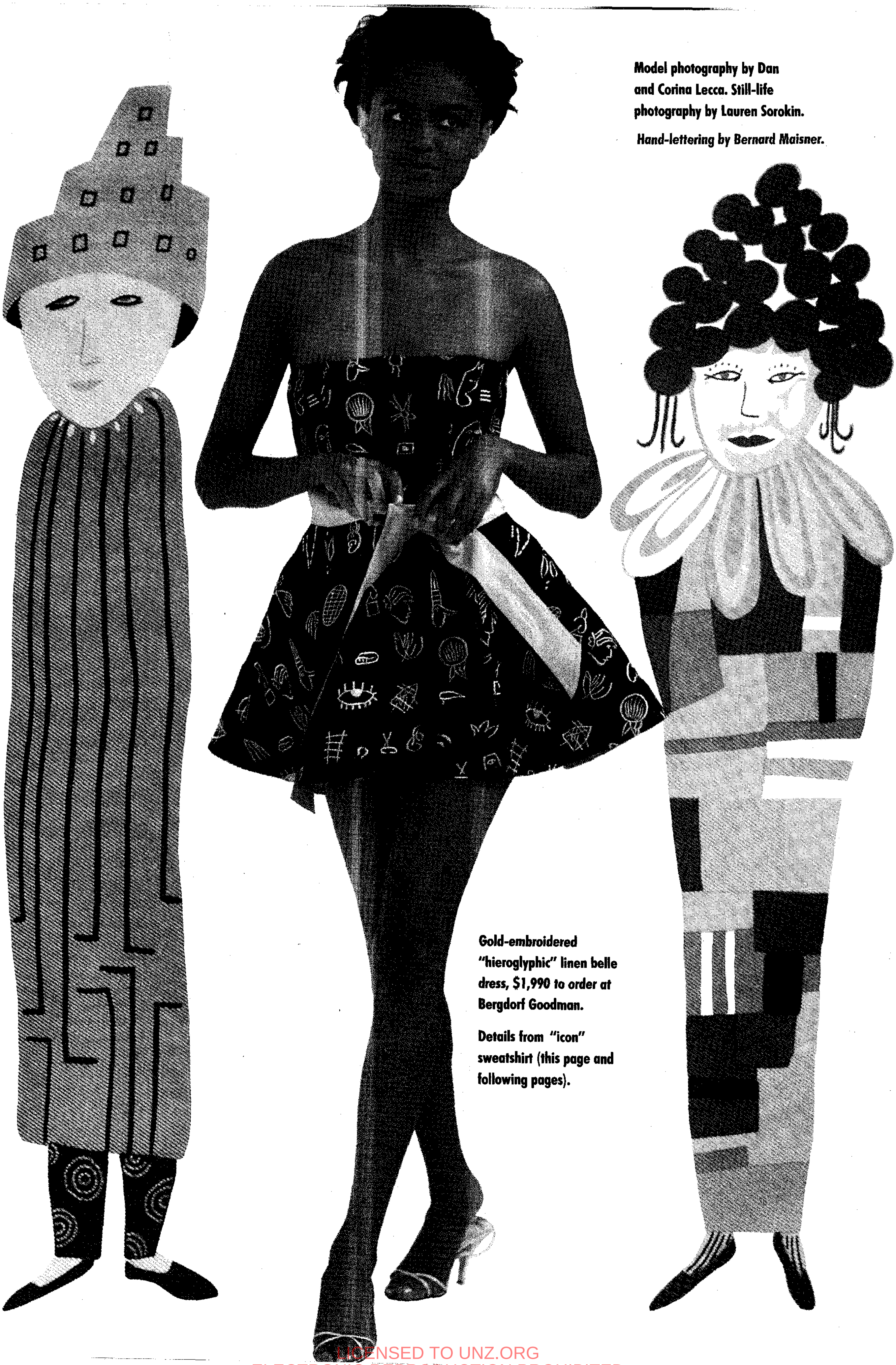
Isaac In Wonderland


Maira Kalman
Hey Willy, See the Pyramids
Viking Kestrel
Hey Willy, See the Pyramids
by Maira Kalman



Isaac Mizrahi is raving about Maira Kalman's whimsical sketches for his "spa" collection. "Her work is in a complete world of its own—it entrances me," he says. "I had this idea after a visit to her studio that I wanted some fabric with a naïve, hand-painted look—almost like something a child would do. I tried it myself, but I can't draw that way. So I called Maira." Kalman has no formal art training, but that may be her best asset. Says the author and illustrator of several children's books, including *Max Makes a Million* and *Hey Willy, See the Pyramids,* "I just let my hand go." Mizrahi sent his

By Martha Baker

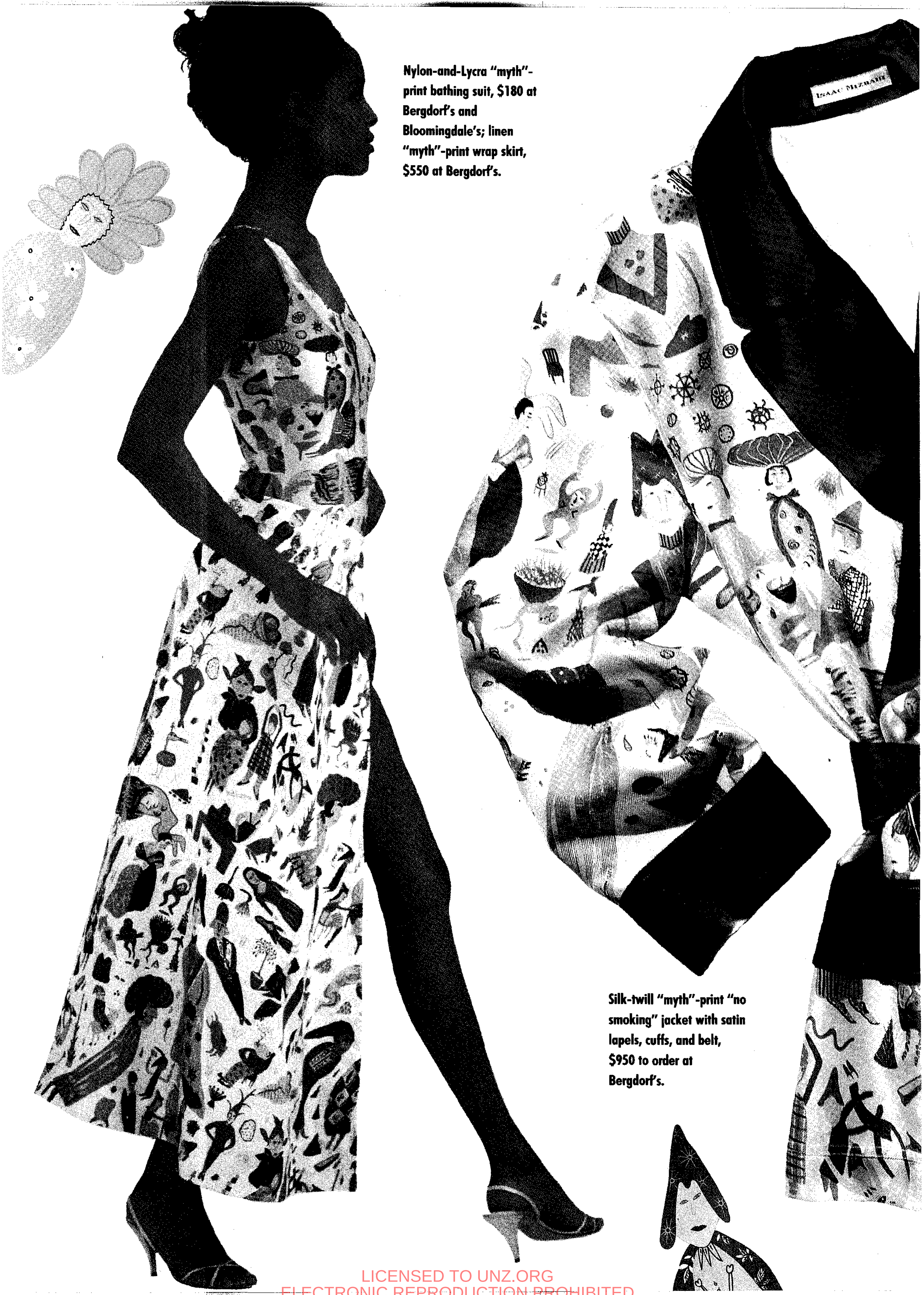


Model photography by Dan and Corina Lecca. Still-life photography by Lauren Sorokin.

Hand-lettering by Bernard Maisner.

Gold-embroidered "hieroglyphic" linen belle dress, $1,990 *to order at* Bergdorf Goodman.

Details from "icon" sweatshirt (this page and following pages).



Nylon-and-Lycra "myth"-print bathing suit, $180 at Bergdorf's and Bloomingdale's; linen "myth"-print wrap skirt, $550 at Bergdorf's.

Silk-twill "myth"-print "no smoking" jacket with satin lapels, cuffs, and belt, $950 to order at Bergdorf's.

friend's wildly colorful paintings off to Italy, where they were transferred onto everything from chiffon to Lycra. The originals now hang in the designer's living room. I love all four patterns," he says, "but 'icon' is my favorite. It was such a challenge to make it into clothes."

Silk-twill "icon" sweatshirt, $1,290 at Bergdorf's.

BEST BETS

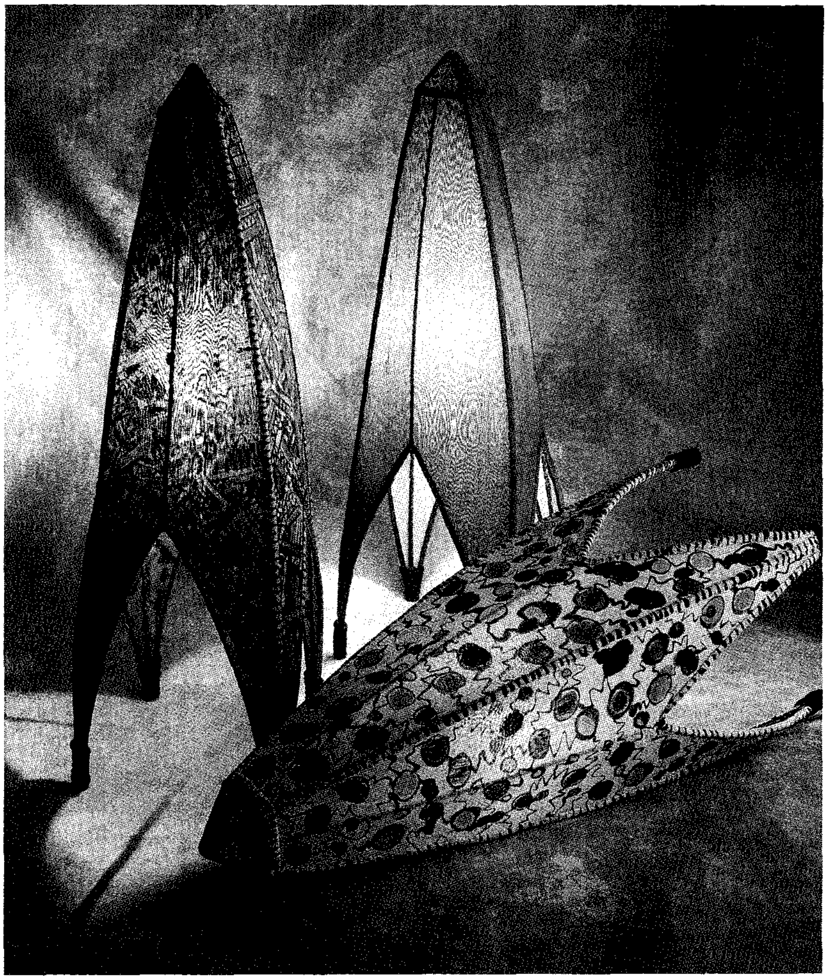
The best of all possible things to buy, see, and do in the best of all possible cities.

By Corky Pollan

Counter Pleasure

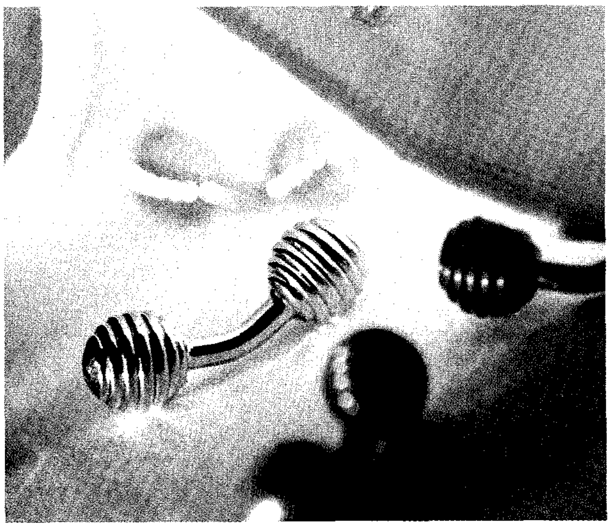
When Scott Morrison opened Over the Counter near Wall Street a few years ago, his following consisted of financial types who hungered not just for power and money but for good take-out food. Business boomed for the shop (if not for its customers), and now Morrison's added a second location, on Park Avenue South. Folks will like the interior designed by Haverson Rockwell, but they'll love the roasted red peppers filled with Arborio rice and spicy kielbasa ($2.95 each), the chicken broth with handmade Vietnamese dumplings ($2.95), the Bibb salad with Saga blue cheese and toasted hazelnuts ($3.95), and the veal stew with wild mushrooms ($7.95). For anyone still using a corporate jet, Morrison's Jet Cuisine packs—smoked meats and fish, crudités, fruits, even caviar ($15.95 to $39.95)—will be delivered via limousine to Teterboro or Westchester County airports. And if you're flying coach, order a pack to snack onboard.—**Barbara Costikyan**

OVER THE COUNTER/*260 Park Avenue South, near 20th Street/677-8400*



A Light to Remember

It's not surprising to learn that these lamps were created by a former interior and fashion designer. Judyth van Amringe brings a decorator's delight in form and a designer's sense of color to her whimsical lights. Her creations are made of silk—hand-dyed or -painted with fadeproof inks—then mounted on rocket-shaped frames. Van Amringe's 28-inch-tall illuminated sculptures combine the elegance of the twenties with the sleekness of the sixties ($650 unpainted, $750 painted).
JUDYTH VAN AMRINGE/*107 Greene Street/Second floor/925-4749*



Shirt courtesy of Camouflage.

Knot a Second Time

Take a preppy classic—knotted-silk cuff links—copy it in metal, and what do you have? These razzle-dazzle links. They're made in France and come in the colors shown plus black, blue, and purple ($22).
JONAL/*1281 Madison Avenue, near 91st Street/Second floor/860-8101*

Photographs: left, Charles Maraia; top, Kenro Izu; bottom, Mary Ellen Bartley.

Theater/John Simon

FROM BROADWAY TO BERLIN

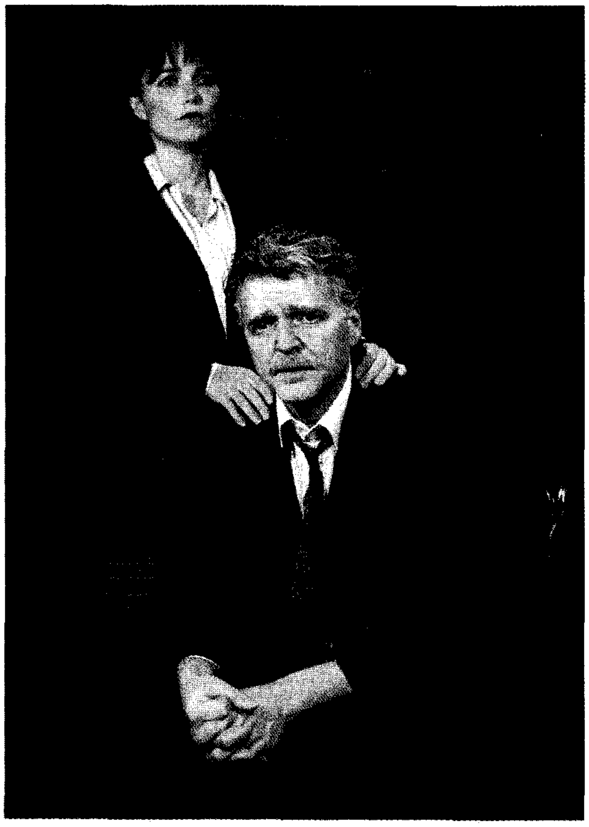
"...Karen Allen does haunting wonders with *The Country Girl*. In *A Bright Room*, too much is left to capsule information..."

IF YOU DON'T LOOK TOO CLOSELY, CLIFFORD Odets's **The Country Girl** (1950) is quite a sound boulevard drama. A talented, ambitious director, Bernie Dodd, the victim of an ugly divorce, is staging a Broadway-bound play when his male star bolts to Hollywood. Over the protest of the hard-boiled producer, Bernie casts the understudy, Frank Elgin. Once an affluent major actor, Elgin married Georgie, a sweet young thing from Connecticut, then started producing his own vehicles, losing in rapid succession his little daughter and his shirt. Frank hit the bottle and the skids.

Bernie, though, believes that Frank could again be the splendid actor he once was. The only thing that stands in his way, besides seven years of unemployment (he must have broken his pocket mirror), is Georgie, an apparent alcoholic and hysteric, who clings to Frank, tyrannizes him, and holds him down. Actually, the truth is the opposite. Frank is a near-hopelessly lost soul, sodden and mendacious, and the one thing that has kept him going is Georgie, who, fed up, may herself be going now.

The seemingly cheerful but furtive, hard-to-wean-from-the-hip-flask Frank; the heroically loving, ready-to-help-yet-again but tired, oh, so tired Georgie; the fiercely upward-striving, gifted yet deluded Bernie: These three form shifting alliances or indulge in impassioned stratagems to help Frank regain his confidence and retain his lines—or perhaps to undermine him for sick, private reasons. Fascinating stuff, yet shrewd scrutiny will find holes everywhere. A star with a run-of-the-play contract cannot run off with impunity. A fellow with Elgin's reputation for benders would not be hired even as an understudy—*especially* not as that. And Bernie, whose father was a self-destructive drunk, would not so readily fall for Frank's fabrications.

Yet if these three principals are properly cast, the play has enough verbal energy, emotional momentum, and theatrical savvy to carry you along, whatever may happen once you start thinking back on it. But it does need a trio interacting flawlessly, and a production that hurtles along a little faster than the speed of thought. Something, however, tends to go wrong. In the 1950 premiere, Paul Kelly could not suggest former (or present) greatness, and Uta Hagen was so tough and in control, she wouldn't have fooled Baby Snooks, much less Bernie Dodd. The latter, however, was played credibly by Steven Hill.



GEORGIE GIRL: *Allen and Rasche at the Roundabout.*

In the 1972 Broadway revival, Jason Robards was totally, touchingly believable as Frank, a feckless, crumpled genius and loveliest of liars. As Bernie, George Grizzard was the very image of charismatic drivenness, a smiling steamroller who could run you over before you could muster a squawk. But, as Georgie, Maureen Stapleton was a triumph of miscasting, equally incredible as a once pretty young thing and as a now gaunt, tautly determined, still attractive woman.

The current Roundabout attempt to make it all cohere comes very close to working, but, once again, hope of fulfillment must be deferred. Georgie, for the first time, is in the right hands. Karen Allen conveys magisterially both the delectable country girl (or mouse) that was and the sobered-up but still undefeated woman, capable of one more supreme, loving effort. Though a bit young and undented for the part, Miss Allen does haunting wonders with it. The dowdily disenchanted bearing, the defeminized gait, the gaze dilated with tacitly reproachful resignation—these, and much else, add up to a performance of matchless nobility, the very bread and wine of acting.

She gets gallant support from the Frank of David Rasche. A specialist in somewhat decadent golden boys, he, too, is rather young for his role. But he carries it off. Perhaps not quite the once-great star, but everything else: the shifting moods, the shiftiness of character, the vanity and vulnerability and vaingloriousness of a childlike actor and infantile man. But the production crumbles in its Bernie.

Paul McCrane is an accomplished portrayer of confused or scheming, pathetic or psychotic young fellows; he is not, however, a dashing young charmer, an overbearing but persuasive mover and maker. He is neither the man to manipulate a flinty producer (aptly rendered by George Morfogen) nor the Svengali to bolster an insecure performer (whether the labile Fank or the flighty ingenue of the play-within-the-play). Least of all is he the lover who could rekindle the dormant womanliness in Georgie and, if only momentarily, sweep her off her feet. When the beetle-browed, slitty-eyed, prematurely bald McCrane announces, "I saw him give a performance that made my hair stand on end," he courts laughter and disaster. He avoids the former by giving us a dour, maniacal Dodd; but he cannot avert the latter in his later, softer and more romantic, passages.

Although Kenneth Frankel has directed adroitly and gets nice supporting work from the rock-solid Stephen Mendillo and pleasantly offhand Jim Abele, the long time it takes to shift Hugh Landwehr's otherwise appropriate décor proves dam-

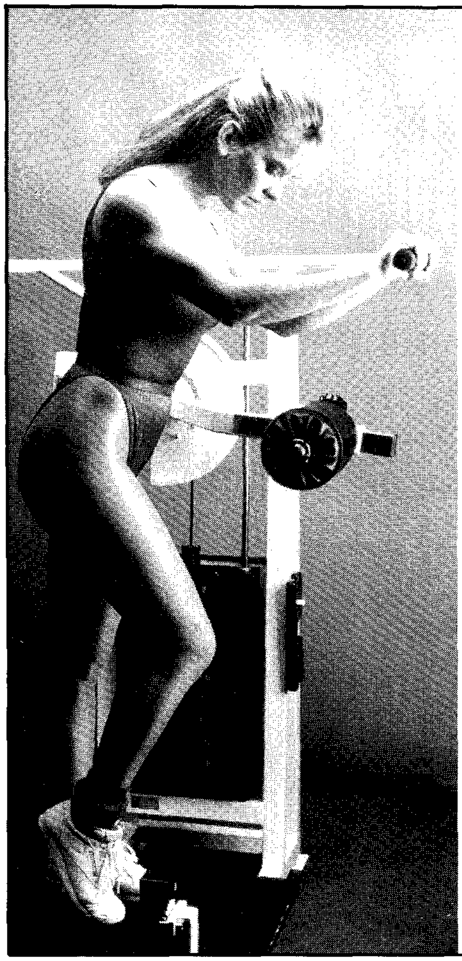
Photograph by Martha Swope.

aging. Whether caused by shortage of space or of money, the interruptions during which stagehands putter about prompt the Roundabout's primitive audience to indulge in obstreperous chatter that spills over into the actual playing time and helps dissipate the impact. Even that we get, when the theater-within-the-theater is left dark, not the right standing kind of work light but something spindly and nontheatrical lowered from above, hurts Odets's accurately theatrical atmosphere. Still, for David Rasche's and, especially, Karen Allen's sake, genuine theater lovers should not be deterred.

OUR THEATER NEEDS BIGGER TOPICS, FREER play of ideas, a more cosmopolitan approach, and language disenthralled from the mundane tongue and ear. Tony Kushner's **A Bright Room Called Day,** at the Public, meets all these requirements—ineptly. The work of a literate young man who wants to make important as well as poetic statements, the play concerns a group of spouses and friends—artists, theater people, radicals—caught floundering in the late days of Weimar and early days of Hitler. If these not unenlightened bohemians could have unselfishly banded together, they could, it seems, have stopped Hitler before he fairly got started.

It is doubtful that such marginal figures could have made much of a difference. But at least Kushner should have tried harder to dramatize his point, rather than leave much of it to capsule information projected onto two screens, the audience being unhappily confined to two facing areas with the stage shoehorned in between. These projected texts keep coming, and with a teasing gradualness at that, like demented surtitles for an opera that can do without them. Even so, they are preferable to a dragged-in ghost (a mysterious old slattern symbolizing a mysterious old slattern), poetic apostrophes to her right and left hands by the heroine, and lurching tropes such as "the moon was huge and rusty like an infected eye."

Worst, however, is the attempt to make it all relevant to Reagan-Bush America via a silly (though supposedly canny) Jewish Long Island woman who inexplicably haunts Berlin in 1990 and pontificates to an incomprehending German gigolo about how today's America is the same as Hitler's Germany. And as if that weren't enough, the part is played by the performance artist Reno, proving only that performance art is, after all, a slightly lesser evil than Nazism. Still, Kushner should be encouraged, though not quite to the tune of all the grants, prizes, sinecures, heaped on him. Michael Greif's staging is at least better than David Greenspan's might have been, and there are good performers (notably Frances Conroy, Ellen McLaughlin, Joan MacIntosh, and Angie Phillips) superbly lit by Frances Aronson. ■



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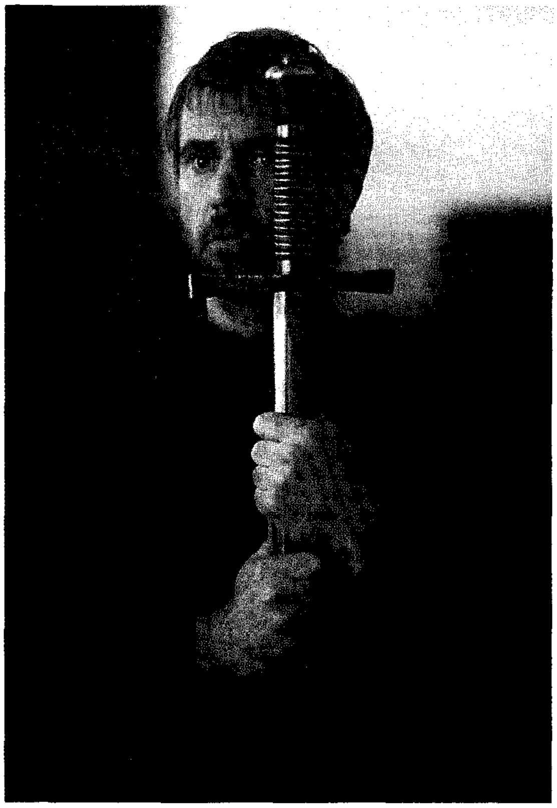
MONARCH NOTES

"...The tendency of Franco Zeffirelli's cuts in *Hamlet* is to reduce the play to its origins as a revenge tragedy, then to simplify that..."

MEL GIBSON, STAR OF FRANCO ZEFFIRELLI'S **Hamlet,** is ravaged by sadness and batted about by his feelings. He is certainly not a Hamlet "sicklied o'er with the pale cast of thought," not a contemplative and intellectual man, a puzzle to himself, a brutally candid young ironist who enjoys imposture and wit and taunting paradoxes—some of the elements that might be found, by a different actor, in this most protean of roles. This Hamlet is fidgety (Gibson wags his head back and forth as he talks), balled up much of the time though capable of sudden bursts of loose-limbed energy. Goosey rather than graceful, he seems less a prince and heir to the throne—"the glass of fashion and the mould of form"—than a rumpled and sleepless graduate student strung out on too much coffee.

Bangs and a scraggly beard obscure the handsome outlines of Gibson's forehead and chin. By fuzzing his looks in this way, he escapes, I suppose, the charge of being a mere movie-star Hamlet. But his movieness still shows, not so much in his appearance as in his voice, which is growly and unstable, cracking too easily. Gibson, an excellent screen actor, did some work onstage before going into movies, but his voice lacks music, a singing line. *Hamlet,* after all, is not *Julius Caesar* or *Macbeth;* there's no way of bulling through the verse, some of the most beautiful and delicate Shakespeare ever wrote. Gibson's matter-of-factness is not just a technical limitation but a spiritual one. He reads the speeches very simply, with great intensity; he is always intelligible and sometimes moving, but nothing in the performance soars, and his temperamental range is much too narrow.

He's a likably unassuming actor, eager to please, and certainly preferable to Nicol Williamson, whose nasty, spasmodic, "modern" Hamlet in Tony Richardson's 1969 film was a near-travesty. For the record, however, Gibson can't compare with Laurence Olivier, whose 1948 production, despite its oddities and aesthetic missteps and a few boring passages, still sets the cinematic standard for the play. Olivier's Hamlet was a much more *formidable* man, intellectually volatile, arrogant, even a bit wicked in his enjoyment of baiting other people. Yet Olivier could be very still and quiet, even tentative, as if he were exploring the familiar words for the first time and was astonished by their meanings. Olivier drew us inside; the soliloquies were spoken as interior monologues—as Hamlet's thoughts. But then—then!—Olivier would shift gears, lift his arms, shout and prance, and in all of Heaven and Earth there was nothing so exciting. Gibson's Hamlet doesn't rouse us that way, and he never stands outside himself as Olivier did, viewing himself as an actor; he doesn't have the mental agility for that. His Hamlet is a sincere fellow in terrible misery, whereas Olivier's was a neurotic genius who transcended dread in moments of ecstatic clarity.



LETHAL WEAPON: *Mel Gibson as the Prince of Denmark.*

Zeffirelli, working with screenwriter Christopher De Vore, has dropped quite a lot of the play (as did Olivier) in order to make a film of manageable length. The beginning of "O what a rogue and peasant slave am I" is gone. So is "How all occasions do inform against me" and Hamlet's instructions to the players. Of the play within the play, only the dumb show and a few lines remain, which renders Gertrude's "The lady doth protest too much" almost meaningless. Fortinbras, the stalwart soldier who restores order to the collapsing kingdom of Denmark, is gone, though Rosencrantz and Guildenstern, Hamlet's wormy "friends," are still there. The tendency of these cuts and many others is to take the play out of the realm of politics and philosophy, to reduce it to its origins as a family saga and revenge tragedy, and then to simplify even that. The physical action has been expanded, but the play's amazing reach is gone—its sense of man as godlike but corruptible, a paragon who decays—the range that makes it the universal drama of Western literature.

Clipped and corseted, this *Hamlet* doesn't breathe. The big moments follow hard upon one another, making the play seem more like a collection of set pieces and famous quotes than ever. And yet, given the limits Zeffirelli has established for himself, he has done surprisingly well. I've never been a fan of his work in opera or film; this movie, however, is much more forceful than his earlier, buffoonish attempts at Shakespeare: the teenage, pop-romance *Romeo and Juliet* and the roaring, tedious *Taming of the Shrew.*

The production is businesslike and dramatic rather than (as before with Zeffirelli) decorative and hollowly flamboyant. The exteriors were shot at a variety of castles in England and Scotland, the shots combined so as to make the setting seem like a single building, and the realistic approach is remarkably handsome—gray stone, parapets, arches, lots of raw sunlight, and an alternation of open and semi-enclosed spaces, perfect for intrigue and spying. Spatially, the play makes more sense than usual. The Ghost, in the bitterly eloquent person of Paul Scofield, is not a hollow-voiced spook but a tormented man unable to lie in peace. As Ophelia, Helena Bonham-Carter, who has grown up a great deal, is a shrewd, intense girl who cracks, not the usual melodious ninny pushed this way and that.

But sometimes realism as a production strategy leads Zeffirelli into absurdities. *Hamlet* is set in the Middle Ages, but Shakespeare, building an exciting climax, has Hamlet and Laertes duel with lightweight rapiers from his own period. Zeffirelli mistakenly corrects the anachronism, which causes the actors, now struggling with rather heavy medieval broadswords, to fall all over the set. The duel is supposed to begin as an elegant and playful exhibition, something like a tennis match, which then degenerates into mayhem, but staged this way, it's a lurching mess from the start.

A middling-good film, then, which does no terrible harm to Shakespeare. Alan Bates, merry and insinuating, is the most convincingly intelligent and threatening Claudius I've seen. Ian Holm, as Polonius, is more a busy ferret, full of stupid plots, than a pompous windbag. For all his foolishness, he's a threat, too. Glenn Close, with long gold braids, is very grand as Gertrude; she seems to have wandered in from a heroic production out of an earlier age. Poor queen and mother! Olivier emphasized the Oedipal passion between Hamlet and Gertrude; Zeffirelli attempts to outdo him by having Hamlet pin Gertrude to her bed and, panting, actually move his body up and down on her. I guess Zeffirelli couldn't resist one moment in truly terrible taste.

JIM SHERIDAN'S *My Left Foot* WAS DIRECTED simply and effectively, but Sheridan's new film, **The Field,** is overloaded with powerful flourishes and finally collapses under the weight of its ambitions. Most of the scenes are stiffly staged, with that peculiar awe for Irish violence and primitivism that suggests a softening of good theatrical sense. The old man, Bull McCabe (Richard Harris), who dominates the picture, is meant to be nothing less than the unregenerate spirit of his country. It's the thirties, and many of McCabe's family and neighbors, defeated by famine and poverty, have long since left Ireland, but McCabe holds with fierce tenacity to a three-acre plot that he has transformed, over decades, from a stony wasteland to a lush pasture. He doesn't even own the field, but he's convinced it's his, anyway, by dint of his labor. This biblical figure is of course a monster, though he's a monster with flashes of insight, courage, and wit. The movie, based on a play by John B. Keane, works out the destructive effects of McCabe's passion with dismaying thoroughness. Richard Harris, with a fleecy white beard, talks in one of those hoarse, strangulated whispers actors use when they want to terrify us. His performance is imposing, but it's all megalomaniacal effects, and Sheridan supports this; the entire movie seems to flow from Harris's obdurate skull. ■

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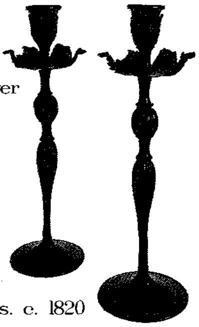
WHERE
TO
FIND
THE
FINEST

A Few of My Favorite Things...

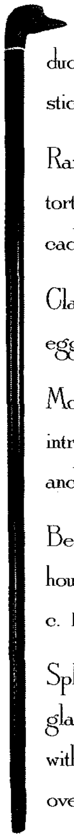
Handsome chestnut decanter box banded with brass on wine rack base. c. 1840

Pair of exquisite ruby glass foliated Venetian glass candlesticks. c. 1860

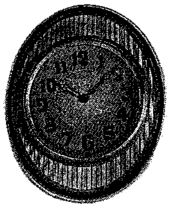


Set of sterling silver Asprey sandwich markers. c. 1930

Papier-mache jewel cabinet with 16 velvet lined drawers. c. 1820



Delightfully carved and painted duck's head on ebonized stick. c. 1860

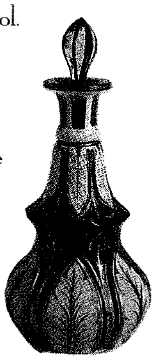


Rare regency tortoiseshell tea caddy. c. 1820

Classic French Robins egg blue oval table clock. c. 1870

Mother-of-pearl calling card case intricately carved with peacock and flowers. c. 1870

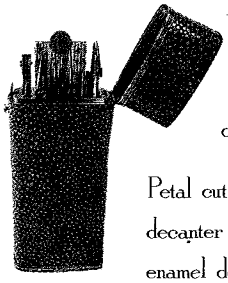
Beadwork and brocade upholstered hourglass shape stool. c. 1860



Splendid gilt ruby glass cologne bottle with opaque white overlay. c. 1850

Nine piece Waterford heavily cut crystal and silver-plate cruet. c. 1840

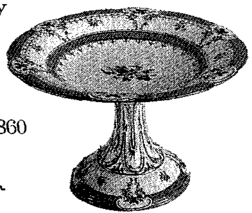
Intriguing shagreen case with drafting instruments. c. 1920



Mother-of-pearl opera glasses with leather case. c. 1875

Petal cut crystal decanter with gold enamel design. c. 1875

Elaborate floral needlework cushions with tassel fringe. c. 1860



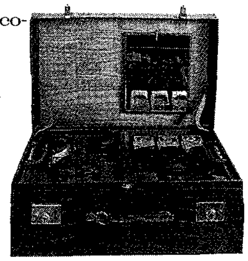
Pair of lovely pink floral Davenport compote. c. 1860

Opulent four-branch silver-plated epergne with cut crystal bowls. c. 1880

Pair of sterling silver small oval salt cellars with sterling spoons and cobalt blue liners. c. 1880

Crocodile jewelry box on brass feet. c. 1870

Silver-plate parrot watch stand with large pocket watch. c. 1870



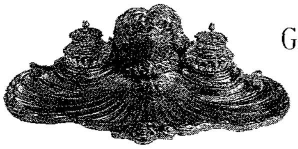
Handsome crocodile travelling case featuring tortoiseshell and crystal fittings. c. 1850

Fabulous French polished steel horse head. c. 1880

Pair of grisaille beadwork footstools. c. 1840

Large, mother-of-pearl sewing box with carved mother-of-pearl fittings. c. 1870

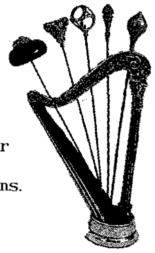
Steel and wood horse velocipede. c. 1860



Gilt "Dog" inkstand. c. 1850

Gentleman's "Horseshoe" leather travelling collar box. c. 1840

Pair of exceptionally rare Irish silver-plated cheese coasters. c. 1820



Charming sterling silver harp hat pin holder with five delightful hat pins. c. 1880

Pair of caviar knives with tortoiseshell blades. c. 1890

Sandwich box and flask in leather case. c. 1870

Regal ruby panel cut glass newel post knob with opaque white overlay. c. 1850

Rare regency tortoiseshell tea caddy. c. 1820

Items subject to prior sale.

Julian Graham-White Ltd.

Eccentricities

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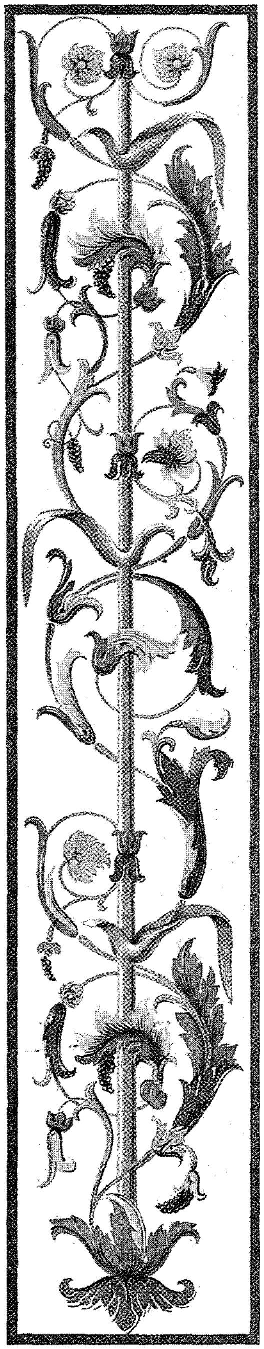
WINTER ANTIQUES

WHERE TO FIND THE FINEST



New York City is the best place in the world to shop for antiques, and now is the best time to find them. The premier event of the season, the 1991 Winter Antiques Show (also known as the East Side Show), runs from Saturday, January 26 through Sunday, February 3. It is held in the Seventh Regiment Armory (Park Avenue and 67th Street) and benefits the East Side House Settlement, a charity now in its centennial year. Seventeen new dealers are joining this year, Mrs. J. Danforth Quayle is the honorary chairman of the show, and Martha Stewart is decorating the Tiffany Room and the Tea Pavilion. For hours and ticket information, call 212-665-5250.

Among the other shows being held during "Antiques Week" are the new Convent of the Sacred Heart of New York City Antiques Show (January 25-27), produced by Wendy Management and held in the landmark Otto Kahn Mansion (1 East 91st Street, 212-722-4745, ext. 327); and the Double Pier Antiques Show (January 26 and 27), run by McHugh Presentations at the West Side Passenger Piers 90 and 92 (50th to 55th Street, 401-766-7469).

On January 23, William Doyle Galleries holds a special sale of 17th- and 18th-century English and Continental furniture and decorations. Christie's follows on January 26, with a sale of American pieces, and another of English furniture on February 2. Sotheby's offers an English sale January 26, and Americana (from silver to furniture) January 30 through February 2.

There's certainly a lot going on. In addition to all these auctions and shows, the city's galleries, showrooms, and shops are polishing and displaying their most impressive wares. Whether a collector is looking for a Biedermeier bergère, a chiming clock, a silver sauceboat, or a regal rug, it would be difficult not to find it here. Although many places offer a variety of antiques and others specialize, the following directory—arranged alphabetically within areas of specialization—tells where to find much of the finest.

BY HELEN-LOUISE SEGGERMAN

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FURNITURE

Extensive research on the part of academic scholars, dealers, and auction houses over the past few decades has provided the collector with detailed information about how and when fine furniture was made. French furniture, for example, is often stamped by the maker, and the attribution of American pieces is becoming more precise.

While the popularity of certain styles seems to vary with fashion and current taste, nearly all periods and countries of origin are now in favor, with the possible exception of Renaissance and heavy 17th-century oak and walnut furniture. Although a large number of the following shops offer a variety of antiques, many specialize in a single style.

AMERICAN FURNITURE

The prices for Chippendale-period furniture (1750-1780) have recently reached new heights at auction, as have those for the earlier, Queen Anne period (1740-1750). But museum pieces are not the only works available. Much American antique furniture is better put to use than put on exhibit.

Leigh Keno (19 East 74th Street, 734-2381) is strictly American, specializing in furniture from the 17th through the early 19th centuries. There's a broad range of styles, from a Queen Anne sidechair from New England in an attractive golden-toned cherrywood ($2,000) to a more formal carved Philadelphia Chippendale mahogany open armchair with claw-and-ball feet dating from about 1770 ($200,000).

Considered one of the premier dealers of American furniture, ***Israel Sack*** (15 East 57th Street, 753-6562) was established in 1905. From a simple, small, tip-top Massachusetts table from the late 18th century ($5,000) to a most imposing Chippendale scroll-top highboy with original openwork brass handles and escutcheons (and a considerably higher price tag), all are of museum quality. Sack is a member of the National Antique & Art Dealers Association of America (NAADAA), a trade association of America's leading dealers pledged to safeguard the interests of those who buy, sell, or collect antiques and works of art.

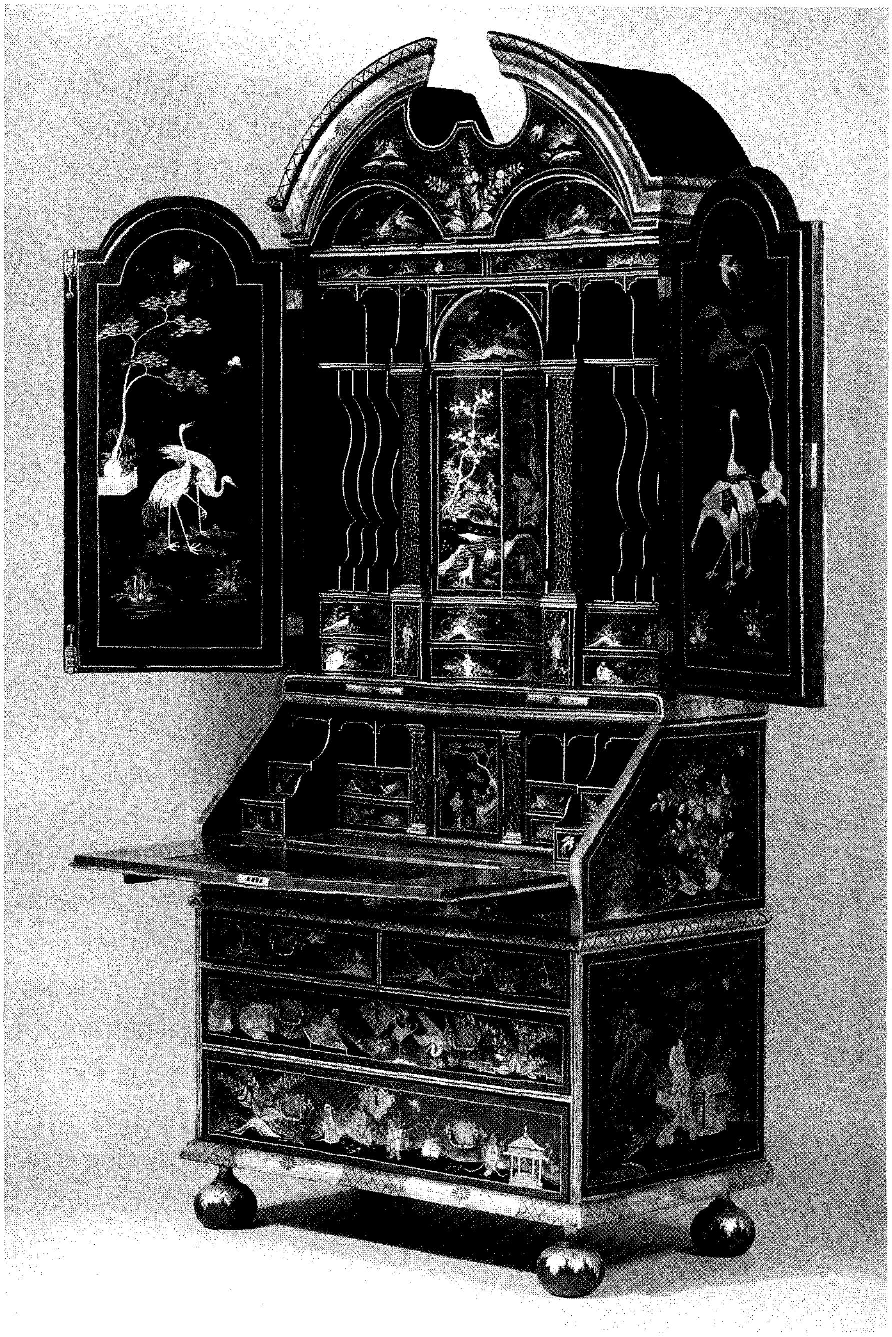
CONTINENTAL FURNITURE

Bearing the cachet of imported woods and formal styles, Continental furniture has regained the popularity it enjoyed at the start of the 20th century. French country pieces are also favored, with armoires currently serving double duty in city apartments as functional closets and objects of decoration.

Capo D'Acqua Antiques (123 Fourth Avenue, between 12th and 13th streets, 353-9681) specializes in 18th- and 19th-century furniture, accessories, and paintings, ranging in price from $50 to $50,000. A reminder that not all Continental furniture is French is an interesting 18th-century Neopolitan carved gilt-wood console table with a faux-marble top ($16,000).

Karl Kemp & Associates Antiques (29 East 10th Street, 254-1877) deals in Neo-Classical furniture, including highly architectural Empire and Biedermeier pieces. A pair of Austrian Biedermeier side chairs were recently priced at $3,500.

T&K French Antiques (120 Wooster Street, 219-2472) focuses on 18th- and 19th-century French country furniture. Among these is an ice cream cart from Nice ($9,900), a wrought-and-cast-iron sleigh bed


HYDE PARK ANTIQUES

A sumptuous seven-foot-tall Queen Anne scarlet-japanned bureau bookcase (circa 1710; $380,000).

($2,900), and a 19th-century zinc and wood swing with a swan design ($4,600) that can serve as decoration or as a coffee table.

ENGLISH FURNITURE

With its look of stately homes, English furniture can impart a grand elegance to an apartment or house. Color and grain are important here, and collectors look for purity of style. Fine 19th-century copies of 18th-century pieces have come to be highly prized.

Bernard Karr of ***Hyde Park Antiques*** (836 Broadway, between 12th and 13th streets, 477-0033) has recently celebrated his 25th year in the business. Of particular interest here is a Queen Anne red-lacquered bureau bookcase (circa 1710; $380,000). Seven feet high, this magnificent piece bears a mirror front and chinoiserie decoration.

The entire second floor of ***Stair & Company*** (942 Madison Avenue, between 74th and 75th streets, 517-4400) is designed to simulate individual rooms. There are several small dining rooms, a library, and at the end of the hall, a great room worthy of a stately English home. Dating from the 18th and 19th centuries, the pieces are all highly polished and impeccably presented.

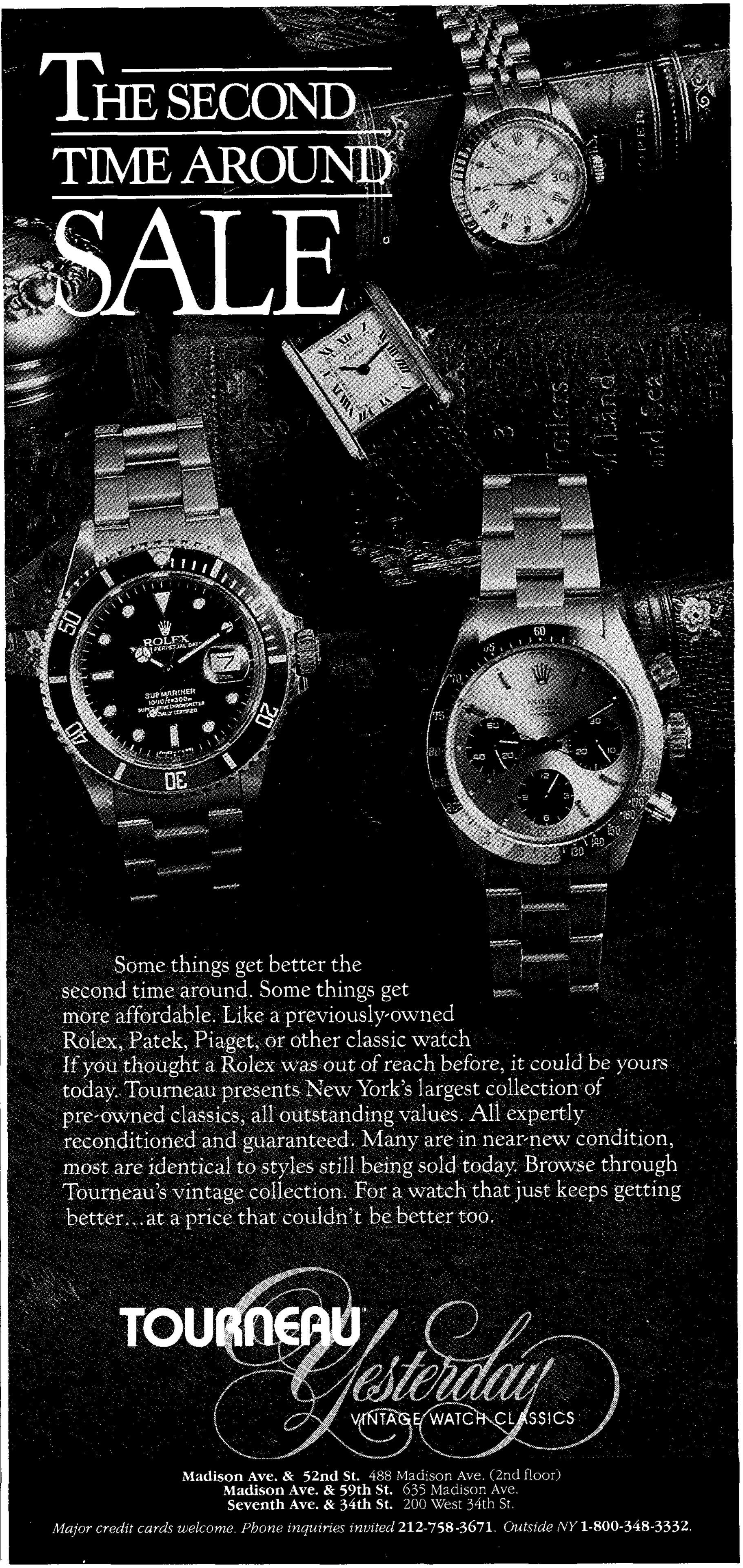
SCANDINAVIAN FURNITURE

Scandinavian furniture has become increasingly popular among today's apartment dwellers. There's something about the clean lines and uncluttered look that seems to make more of available space.

Eileen Lane Antiques (150 Thompson Street, 475-2988) carries a large selection of Biedermeier and Jugenstil furniture. There are polished blond beech dining room tables as well as upholstered club chairs in a Swedish blond wood (from $2,950 a pair).

Evergreen Antiques (1249 Third Avenue, at 72nd Street, 744-5664; and 120 Spring Street, 966-6458) has one of the most extensive collections of Scandinavian country furniture in the city. The uptown store contains Empire, Neo-Classical, and Biedermeier furniture. The downtown shop favors the country work, including bleached-pine pieces (with a price of $400 for an unusual Danish end table) and 19th-century Swedish and Norwegian cupboards (up to $10,000) with their original paint intact.

Victor Antiques (65 Greene Street, 941-9193) offers a selection of intriguing Swedish tables dating from the 1920s and '30s. In Biedermeier and Art Deco styles, they swivel up from a coffee-table height of 24 inches to a dining-table height of 31 inches. A typical price for a model in ash or birch is $1,200 (leaves to accommodate six or more diners are available). The shop also features 19th-century Continental furniture.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DECORATIVE OBJECTS

Accessories and decorations—from pottery and porcelain to such unusual items as carved-wood canes—can be found studding antiques shops throughout the city. Precious objects made of silver have been sought after since ancient times. And when compared with modern reproduction pieces, antique silver can be an excellent value.

Ralph M. Chait Galleries (NAADAA) (12 East 56th Street, 758-0937) has specialized in Chinese works of art since its founding in 1910. One of the gallery's showpieces, which will be displayed at the Winter Antiques Show, is a pair of turquoise and aubergine Ming Dynasty roof tiles. Made of glazed stoneware, they depict figures riding on Fu dogs ($250,000 for the pair). A charming blue and white petal-formed bowl from the Kangxi period is priced at $1,200.

At ***The Chinese Porcelain Company*** (822 Madison Avenue, between 68th and 69th streets, 628-4101), one can buy small blue and white dishes for as little as $200. An octagonal armorial plate was recently priced at $2,850, and a pair of Kangxi-period glazed lions at $37,500.

Date-Line (135 West 27th Street, 924-2400), of England and Philadelphia, has brought some of its eclectic selections to a new two-floor showroom in the city. Arranged in "visual vignettes," stacks of vellum and leather suitcases evoke the look of the 19th-century English traveler. Decorative clocks, chiming and silent, are displayed. Antique cameras ($700 to $900), wood-banded trunks ($350), and leather top-hat boxes up to a hundred years old ($300 to $400) add to this glimpse of eras past.

For a walking stick to use when strolling or to display casually in an umbrella stand, ***Julian Graham-White*** (957 Madison Avenue, at 75th Street, 249-8181) has probably the largest selection in town. Whether topped with carved animals, a compass with which to find one's way, or even a clock to guarantee a timely arrival, they are all in excellent condition and priced from $360 to $1,950.

SILVER

Established in 1912, NAADAA member ***James Robinson*** (15 East 57th Street, 752-6166) offers such rarities as a 1562 Elizabeth I goblet ($45,000), a Thomas Heming 1761 George III silver-gilt epergne in the form of a tree ($125,000), and a horse bit dating back to 1716 in the reign of George I ($50,000). And it would be a privilege to ladle gravy from a George III sterling silver three-legged sauceboat with a gadroon border and scrolled handle ($2,700).

Downtown, at ***Tudor Rose Antiques*** (28 East 10th Street, 677-5239), owner Howard Donowitz has a comprehensive selection of American and English crystal powder jars with sterling silver tops dating from the Victorian period (about $175). Sterling silver picture frames, some with velvet backs, range from $75 to $650. A four-piece Gorham fluted tea set dating from 1905 is priced at $2,000.

S. Wyler (941 Lexington Avenue, at 69th Street, 879-9848) has a wide variety of 18th- and 19th-century English silver and Sheffield silver plate. A George III silver toast rack ($1,500) can serve other purposes as well, holding stationery or invitations, for example. A child's mug ($1,000 to $1,200) may be given as a gift and appreciated for years to come.

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Kangxi porcelain figure glazed in black, cream, and green enamels (ten inches high; $16,000).

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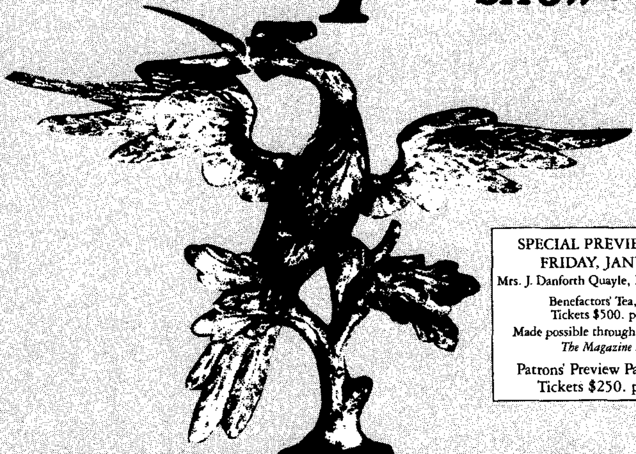

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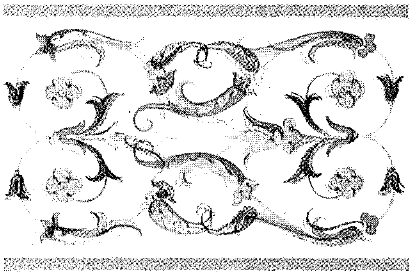
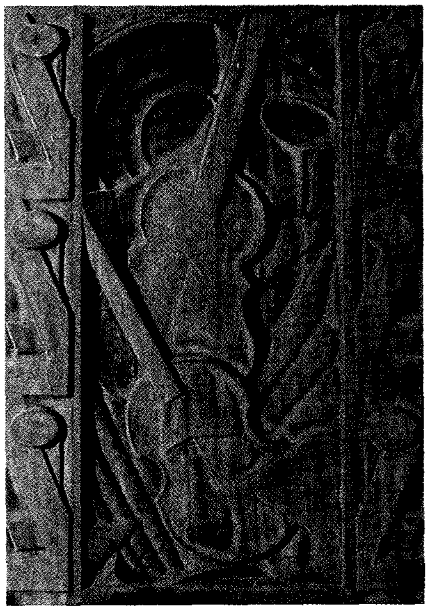


ARCHITECTURAL ORNAMENTS

A relatively new area for collectors in the United States is that of architectural antiques. Although the Romans reused Greek marble for building purposes and the Spaniards in Mexico took advantage of those fine blocks of Aztec stone, only recently have urban architectural elements been considered as antique ornaments in their own right.

In addition to advertising signs and architectural and lighting fixtures, James Elkind, owner of ***Lost City Arts*** (275 Lafayette Street, 941-8025), has managed to acquire spectacular panels from the old Cunard Line pier on the Hudson River. There are two frontal views of ships ($10,000 each). The gallery also contains several cast-aluminum panels ($8,500 each) that were removed from the former Barbizon Plaza Hotel. Approximately five feet high by four feet wide, they bear stylized reliefs based on the arts.

Urban Archaeology (285 Lafayette Street, 431-6969) also has reliefs from the Barbizon Plaza Hotel. Owner Gil Shapiro has recently opened a second store, ***Elizabeth Street*** (210 Elizabeth Street, 941-4800), specializing in garden sculpture, ornaments, and fountains—and managed, appropriately enough, by Michael Garden.



URBAN ARCHAEOLOGY

One of the original cast-aluminum Art Deco plaques from the former Barbizon Plaza Hotel (circa 1930; 40" x 54"; $15,000).

ANTIQUES TO WEAR

Whether to adorn a blouse, a wrist, or one's earlobes, antique jewelry has great appeal. There's an element of history to many pieces, including estate jewelry. Antique and vintage timepieces, too, have a story to tell—and men as well as women can appreciate them.

In addition to the very rare Fabergé jewelry sometimes available at ***A La Vieille Russie*** (781 Fifth Avenue, at 59th Street, 752-1727) (NAADAA), there are 18th- and 19th-century English pieces, such as a pair of diamond-drop earrings circa 1870 ($30,000).

For really old jewelry, there's ***Antiquarium Fine Ancient Arts Gallery*** (948 Madison Avenue, at 75th Street, 734-9776). Wearable antiquities that have certainly withstood the test of time include Egyptian, Greek, Roman, Etruscan, and Byzantine jewelry. Ancient Roman gold earrings start at $500 and go up into the tens of thousands. Pendants made from ancient coins can cost less than $1,000.

Wristwatches available at ***ChiuZac Gallery*** (510 Madison Avenue, between 52nd and 53rd streets, 832-2233) are both elegant and functional. The gallery has a large selection, including ladies' Hamilton and Elgin windups from the 1940s and '50s (from $300) and an early "driver's watch" (which sits on the side of the wrist, so the driver doesn't have to take his hand off the wheel; $450).

Time Will Tell (962 Madison Avenue, at 76th Street, 861-2663) carries antique pocket and wrist watches. At the flick of a switch, an Asprey repeating pocket watch ($4,400) sounds the hour, the quarter-hour, and the minute in a complex series of tones. There are also Waltham watches with porcelain dials (from $500) and World War I military wristwatches with protective metal covers pierced to let the numbers on the dial show through ($1,700).

Tourneau Vintage Corner (488 Madison Avenue, between 51st and 52nd steeets, second floor, 758-3671) specializes in vintage and preowned classic watches, and has antiques and Retro collections as well. Among the vintage pieces are a platinum Hamilton Art Deco watch circa 1930 with diamond numerals ($2,950) and a 14-karat gold International pocket watch from the '30s ($2,700).

Owning antiques—whether those designed for practical use or simply to delight the eye—can provide much pleasure. At the galleries, auction houses, and shows this season, there is a great deal in store for the discerning collector. ◉

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TALKING ABOUT A REVOLUTION

> "... *Making Sense of the Sixties* is visually interesting (all that iconography) and surprisingly thoughtful, an excellent primer..."

PUBLIC TELEVISION WILL DEVOTE SIX HOURS over three nights to **Making Sense of the Sixties** (Monday, January 21, Tuesday, January 22, and Wednesday, January 23; 9 to 11 P.M.; Channel 13). Once more, then, with gun and camera, into the clamor of styles and the confusion of politics and art, technology and passion, parody and self-righteousness, anarchy and cooptation, the fetishism of commodities and the perfidy of the marketplace, ad hoc class analysis and gee-whiz Götterdämmerung. It was nasty but also cute: sex and drugs, Panthers and Yippies, rock and roll! After which—after helicopters, after Nixon—civilization was safe again for greed and Allan Bloom.

If this news inclines you to leave home for a movie or a therapist—or to set your remote-control phaser on STUN—you'll be making a mistake. *Making Sense of the Sixties* is visually interesting (all that iconography) and surprisingly thoughtful (the talking heads have brains as well as hair). Even the nightly pairings of thematic materials cohere.

Monday, for instance, we spend an hour in the fifties. For all the baby boom and suburban conformity, the Cub Scouts and Little League, the TV Westerns and the cult of the housewife, the anti-Communism and the air-raid drills, there were also ducktailed delinquents in black leather jackets, and Little Richard, and the beatniks. After these "Seeds of the Sixties," somebody like John Kennedy may have been inevitable, but who could have predicted that all that nascent idealism would find its first expression on black college campuses, in the sit-ins, freedom rides, and voter-registration drives of the second hour? Who knew that after the betrayal of the Mississippi Freedom Democratic Party at the 1964 Atlantic City convention, so many students would go back to school feeling that "We Can Change the World"?

Tuesday, in "Breaking Boundaries, Testing Limits," we get the Dionysian counterculture of hippies and hair, pot and contraception, LSD and the Summer of Love, Woodstock and the Diggers. We also get speed freaks and hepatitis, LSD and Altamont. This is followed with "In a Dark Time," an hour of the Apollonian politics of the anti-war movement, the wars on poverty and Southeast Asia, the teach-ins and Tet, the murders of Dr. King and Bobby Kennedy, Chicago 1968. (I'm all for forgetting Tom Hayden, but can such a series altogether fail to mention Gene McCarthy?)

Wednesday, in "Picking Up the Pieces," we get the Panthers (though not the Nation of Islam) and the Weathermen, Kent State and the women's movement, communes, freak-out, burnout, and Watergate. This is followed, in "Legacies of the Sixties," by introspection and retrospection on the part of the talking heads with whom we've become familiar, in the style of *Reds, Zelig,* and Mark Kitchell's *Berkeley in the Sixties.* They include not only many we'd expect, like Carl Oglesby, Greil Marcus, Theodore Roszak, Claude Brown, Graham Nash, Manning Marable, Rick Hertzberg, and Sam Brown, but also, refreshingly, such articulate women as Eleanor Holmes Norton, Heather Booth, Margot Adler, Judith Karpova, and Annie Gottlieb, not to mention a token conservative or two, plus teachers, union leaders, Vietnam veterans, a rock-music promoter, a cartoonist, and a classical guitarist... and even their ruminative parents.

THE FIRE LAST TIME: *Counterculture on the march in* Making Sense of the Sixties.

In fact—for all their talk of feminism and gay rights and the ecology movement, of Native American and senior-citizen activisms—it is the introspective habit of these talking heads that seems the abiding legacy of their sixties sojourn. Everything, forever more, will seem more complicated and interesting, connected and problematic, than it was when we were children; certainly marriage is, and maybe even God. These refugees have shrewd things to say about machismo on the left; about the self-destructiveness of a Joplin and a Hendrix; about black-white relations (Watts, says Roger Wilkins, is in worse shape now than it was in 1965) and how the war in Vietnam destroyed the dream of integration; about social justice and shattered illusions. But it's the sense of their own lives as surprising narratives, as creative acts, that compels.

I wish more attention had been paid to the degeneration of "participatory democracy" into Little League Leninism and the tantrums of the cadres. And more to what happened to the nonviolence of Dr. King, Allen Ginsberg, and Joan Baez. And more, as well, to the rest of the world. After all, the natives were also restless in Paris, Rome, and Madrid, in Warsaw and Prague, at the London School of Econom-

Photograph by Paul Sequeira.

ics and as far away as Red Guard China. Obviously, there was something Oedipal about the multiplicity of insurrections: Kill the father; abolish the past. But just as obviously, we weren't *all* revolting because of Vietnam and marijuana, or because our parents, with one eye on Freud and the other on Spock, pampered us too permissively, or at the instigation of the KGB or the CIA or because Chairman Mao wanted to get his jollies.

If you have to quote from a media brat like Timothy Leary, why not Marshall McLuhan? Nevertheless, *Making Sense of the Sixties* is an excellent primer, not least because it reminds us of why the eighties were so contemptible.

IN **The Last to Go** (MONDAY, JANUARY 21; 9 to 11 P.M.; ABC), overly familiar material is so warmly rubbed it glows. Tyne Daly stars as the wife and mother whose doctor-husband finds another woman even as her children grow up into their own sexual and career confusions in distant cities, and she's left alone in the big house that was supposed to be her meaning in life. It's a kind of *Mrs. Bridge* for television, adapted with care by William Hanley from Rand Richards Cooper's novel, directed with love by John Erman, and featuring Terry O'Quinn, Tim Ransom, Annabeth Gish, Sarah Trigger, Amy Aquino, and David Spielberg in a cast worthy of Daly's enormous gifts as an actress.

Line of Fire: The Morris Dees Story (Monday, January 21; 9 to 11 P.M.; NBC) means well, and Corbin Bernsen as the Alabama civil-rights lawyer who takes on the Ku Klux Klan in court does his best to make us forget his Arnie Becker on *L.A. Law*. Jenny Lewis, a joy on *Shannon's Deal*, is just as wonderful as the daughter her father neglects for such a righteous cause. But in spite of an expensive look, the trial scenes are preposterously staged, and the production throughout is slackly offhand, with little bursts of violence to jazz up pious doldrums. We're exhorted instead of moved.

In brief: The Days and Nights of Molly Dodd returns for its final thirteen episodes (Saturdays, starting January 19; 10:30 to 11 P.M.; Lifetime), and I know the father of Molly's child, and you don't. I will tell you that he proposes to Molly, and she accepts, and her dead father seems happier than her frantic mother about everything, but this isn't *Twin Peaks*, so don't miss the first five minutes on the first of these Saturdays. . . . **Seinfeld** (Wednesdays, starting January 16; 9:30 to 10 P.M.; NBC), in which the agreeable stand-up comedian Jerry Seinfeld leaves the stage periodically to find himself in his own sitcom, is back for what I hope will be a long run after last summer's tryout. ▬

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Books/Rhoda Koenig

WAKING THE DEAD

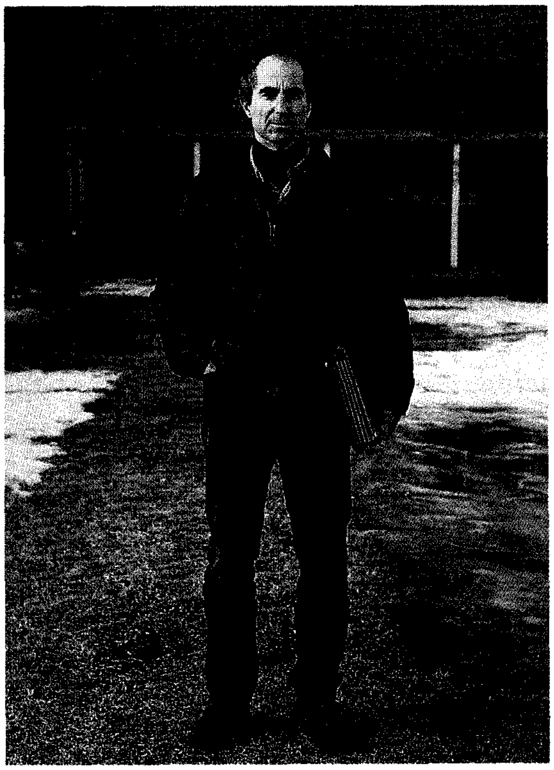
“. . .Philip Roth gets plenty of chances to exercise his pretentiousness in *Patrimony*, an account of his father’s terminal illness. . .”

Patrimony, *by Philip Roth. Simon & Schuster; 238 pages; $19.95.*

SOME PEOPLE’S PATERNAL BEQUEST IS merely the gift of laughter and a sense that the world is mad (come to think of it, that’s the estate of all good writers, not just of Rafael Sabatini). Philip Roth’s inheritance was, he says, a bit less abstract. Though he knew what he was going to be left, his real sense of what was handed down came when he walked into his bathroom to find that his 86-year-old father, who was recovering from a biopsy for a facial tumor, had lost control of his bowels. Roth comforted the wretchedly unhappy old man, then cleaned him and the bathroom of what “was everywhere, smeared underfoot on the bathmat . . . splattered across the glass of the shower stall . . . even on the tips of the bristles of my toothbrush. . . .” “In the aftermath of cleaning it up,” Roth says, “everything that’s there to feel is felt as it never was before . . . : Once you sidestep disgust and ignore nausea and plunge past those phobias that are fortified like taboos, there’s an awful lot of life to cherish. . . . So *that* was the patrimony. And not because cleaning it up was symbolic of something else but because it wasn’t, because it was nothing less or more than the lived reality that it was.”

Noble as this sounds, however, the line in this episode that has the most resonance is Roth’s promise to his father, who begs him not to tell his girlfriend or guests what has happened. As the father looks up at him “with his one sighted eye,” Roth says, “ ‘I won’t tell anyone.’ ” Did he wink with one of his? Sure, Dad, no one but the Book-of-the-Month Club.

Death, like betrayal (which it is: How could you leave me?), breaks all compacts, but Roth was planning the literary enshrinement of his father’s misery even as he spoke (“. . . in keeping with the unseemliness of my profession, I had been writing all the while he was ill and dying”). The process itself isn’t shocking—too much is made of the writer who publicizes intimacies or the actor who, while playing a tragic scene, counts the house. That’s obligatory professional detachment. What’s distasteful is Roth’s sly irony, followed by the more ponderous irony of his paean to “lived reality,” the naughty boy turned memorial-speech-maker. Roth gets plenty of chances to exercise his pretentiousness in this account of his father’s terminal illness: In such phrases as “a peculiarly opportune fortuity,” lower-middle-class genteel diction shakes hands with English diffidence. There’s a fair amount of patronage as well. Seeing his father’s penis, he reflects, “It looked pretty serviceable. Stouter around, I noticed, than my own. ‘Good for him,’ I thought. ‘If it gave some pleasure to him and my mother, all the better.’ ” Thank you, Philip. Glad to know you approve.



SON STROKE: *Memoirist Roth.*

The subject of this memoir, though, is not Philip Roth but Herman. What about him? Garrulous and energetic, Herman lives, as one would expect, mostly in his past, as the agent and then district manager for Metropolitan Life in Newark and as the husband for 55 years of his late wife, Bessie. Roth describes him as tough, brave, stubborn—qualities that produce the occasional pithy remark (“ ‘That’s about the only good thing you can say for death—it gets the sons of bitches too’ ”) or amusing, admirable anecdote (confronted by a teenage mugger, Herman insisted that he hand back the empty wallet, then offered some great-grandfatherly advice about the cash: “ ‘. . . don’t go out and spend it on crap’ ”). He has colorful friends, such as the Holocaust survivor who has written a book that Herman insists Philip read; far from being another Primo Levi, the furrier, who tries to sell Roth a cut-price sable, turns out to be the author of a pornographic work celebrating his adventures as the last man in sex-starved Berlin.

Yet the obverse of Herman Roth’s characteristics are uncomfortably plain—coldness, selfishness, intolerance. He belittled his wife until, at 76, she cried that she could take it no longer and wanted a divorce. He was an inveterate teller of jokes—in other words, a person with no sense of humor. Roth tells us about this, but in a mild sort of way. His Herman sounds likable enough for an acquaintance but not all that interesting to a reader, and not terribly lovable for a son; Roth’s objectivity, his insistence on honesty and completeness, don’t compensate for the lack of emotion, whether of anger or love. Or for a fiercer kind of objectivity: Herman Roth’s insistence that he wants to use all the hideously expensive medical technology available to live “just” three or four years longer, his praise of his wife’s conduct during her fatal heart attack (“ ‘Just slumped forward. Didn’t even fall. Made no trouble for anyone. The way she always did everything’ ”), make one wonder if the spirit of Mel Brooks isn’t hovering somewhere in the background. One puts down *Patrimony* feeling that, despite its universal currency, it’s strictly small change.

White People, *by Allan Gurganus. Alfred A. Knopf; 252 pages; $21.95.*

THE WHITE PEOPLE OF ALLAN GURGANUS’S stories lead lives that are hopeful, sketchy, waiting to be colored in, like a child’s crayon drawings. Bryan, the bookworm-artist who figures in several of them, is growing

Photograph by Nancy Crampton.

up in Falls, North Carolina, the younger son of a minor World War II hero whose subsequent career has been far less stratospheric and a gentle mother whose passion for bridge, even when she is well over eight months pregnant, leads to an embarrassing birth (laid out on the kitchen counter, having upset a mint dish, an aspic, and a bowl of party mix, Helen apologizes to her hostess, " 'Oh, this is so *unlike* me' "). Bryan's elder brother, Bradley, is the popular kid who grows up to be wealthy and heterosexual (though not before Bryan exacts a neatly calculated revenge). Bryan's father, when his older son starts writing for *Dance World* and rooms with a male model who wears black nail polish, veers between rage and reserve; recalling the foreign-exchange students who have visited him and his wife, he decides, "I told myself there at the table, if not as a father then at least as a host and an American, I should treat Bryan at least as well as one of them. After all, a foreigner is mostly what he's been to us."

With such an edgy home life, it's no wonder that Bryan's sympathies—and those of Gurganus, also a Carolina-bred homosexual—are most solidly with folk a generation or even a race removed from his parents. In one of the two best stories, "A Hog Loves Its Life," Gurganus shows his affection for the old and for that most pragmatic of storytellers, the con man, as he has Bryan's grandfather recount how Buck Lancaster got the better of a farmer in a mule sale. In the other, a boy working his way through college by collecting for a funeral-insurance company fights down his misgivings at his supervisor's instructions (" 'Your client misses two back-to-back Saturdays, it's hello potter's field' ") and goes off to knock on doors. But the blacks of "Blessed Assurance" chip away at his resolve, especially one very poor and very proud old lady. "Vesta Lotte Battle's former owners still mostly owned my own broken-down wheezing parents. I wanted to kill somebody then, to go kill the people put in charge of us all."

When Gurganus strays from down home, the results are less winning. Two epistolary stories reek of cuteness, as Gurganus forsakes characters for "characters." "I told myself that if I just lived through this," writes an elderly woman tourist caught in a revolution, "if I got to go one more time to the Towne and Country restaurant near my home, and order their fantastic blue-cheese dressing . . . I'd give five thousand dollars to the Little Sisters of Mercy Orphanage." One is troubled, also, by a theme of violating or embarrassing unoffending women and by the extremely sensitive treatment given to married homosexuals, even a schoolteacher who takes two little boys on an unauthorized field trip. The desire to entertain, to punish, or to proselytize, it seems, has in these cases come before the aim to be true. ■

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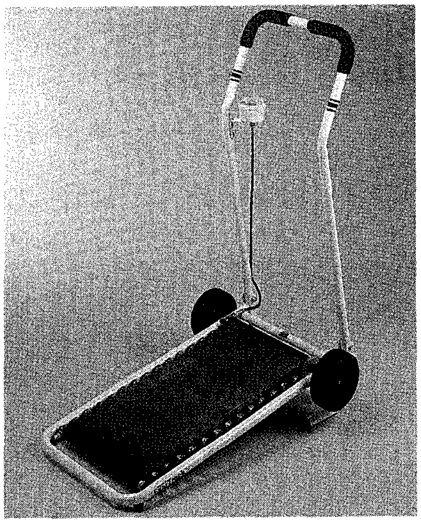

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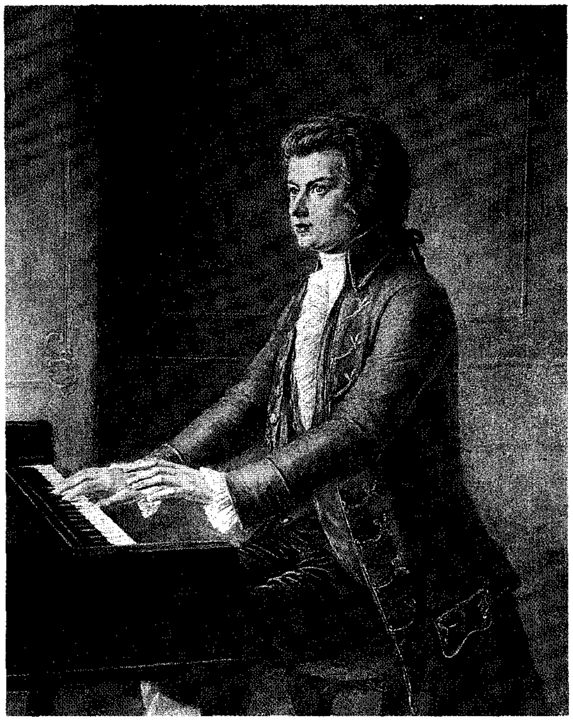

MARATHON MAN: *Picking and choosing is half the fun.*

WELCOME TO THE THRIVING **Mozart** INDUSTRY, which this year—the bicentennial of the composer's death—has planned a global takeover. A glance at advance schedules of musical activities, from here to Tokyo and back, suggests that a work by Mozart will be sounding somewhere in the world each minute of 1991. Andrew Lloyd Webber, it seems, finally has a rival.

New York will be awash in Mozartiana. The eleven constituent organizations of Lincoln Center are poised and ready to carry out their mad scheme to perform every note the composer put on paper during his brief 36 years. Billed as the world's largest and most comprehensive tribute to the genius of Wolfgang Amadeus Mozart, the project aims to perform 835 works in more than 500 events between now and August 1992: all the operas, symphonies, concertos, sacred works, chamber music, sonatas, serenades, divertimentos, dances, marches, scatological canons and other bits of house music, along with related ballets, films, theater works, exhibits, books, lectures, educational programs for children, radio and television broadcasts, jazz improvisations on Mozart themes—everything from a week-long scholarly symposium in late May on Mozartean performance practice to an indescribable summer outdoor acrobatic extravaganza entitled "E-Motion-al Mozart: If Mozart Could Juggle, This Would Be It."

The festivities begin in Avery Fisher Hall on January 27—Mozart's birthday—when Zubin Mehta leads the New York Philharmonic and Juilliard orchestras in a program of orchestral, instrumental, and vocal music that duplicates one arranged and conducted by the composer before a packed house in Vienna on March 23, 1783. Concerts back then were small marathons in themselves—this one contains at least three hours' worth of music, far more than today's audiences generally prefer to take in at one sitting. Too much Mozart, though, is apparently impossible: Fisher Hall was sold out only days after tickets went on sale.

Needless to say, this opportunity to devour Mozart whole is unprecedented, although I wonder if even the most obsessive musical consumer has the time and inclination—not to mention several thousand spare entertainment dollars—to gobble it all down. The bicentennial planners probably never expected such unlikely customers to materialize, which might explain why no attempt has been made to coordinate the massive undertaking and market it as a neatly organized package. If there are Mozart freaks out there who yearn to hear everything, they will have to sort through the schedules and plan their own agendas.

In any case, picking and choosing is half the fun. Since Mozart's most important works are always with us, adventurous concertgoers should find the less-often-heard scores more intriguing than another performance of the *Jupiter* Symphony—the sacred choral music, for instance, perhaps the least known and most misunderstood area of the composer's vast output. Much of it may never have been performed in New York before, but we will soon hear every last Kyrie and Gloria in a series of Masses in Concert, featuring choral groups from music schools and conservatories across the continent. There will surely be many other rare dishes worth sampling on this groaning board, if one can locate them. Luckily, Lincoln Center has taken pity on the hopelessly confused by setting up an emergency information Mozart Hotline: (212) 873-3685.

Record companies are not about to let the bicentennial slip by unnoticed, and to complement Lincoln Center's live overview, Philips Records has prepared its own gigantic offering: a complete Mozart edition on 180 medium-priced compact discs. The symphonies, piano concertos, divertimentos, serenades, dances, and marches are already available, and the remaining 40 volumes will be released over the course of the year.

The majority of these performances are familiar items drawn from the Philips catalogue or borrowed from Deutsche Grammophon and London, the label's Polygram affiliates. Some entries, like Mitsuko Uchida's piano sonatas or the opera recordings conducted by Colin Davis, are close to definitive. What I have heard of the rest is often distinguished, never less than adequate, and if Mozart must be bought in bulk, Philips's edition seems like a reasonable proposition. The orchestral music, for example, is played by the Academy of St. Martin-in-the-Fields, led by Neville Marriner—stylish, alert, and musically fresh readings that allow the music to speak for itself. Newcomers to Mozart may well feel more comfortable in Marriner's safe, reliable hands than when living dangerously with the spicier interpretations of a high-profile conductor like Bernstein or with the tangy sounds of a period-instrument orchestra.

Of course, a lot more Mozart on disc is on the way—perhaps too much. I made a random check on conductors who are in the midst of, about to embark upon, or have just completed recorded cycles of the major operas, and came up with an amazing list: Abbado, Barenboim, Davis, Gardiner, Haitink, Harnoncourt, Hogwood, Levine, Marriner, Muti, Norrington, Ostman, and Solti. Do we really need all this? Granted, these are estimable and bankable conductors, Mozart's operas are in-

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exhaustible masterpieces, and many different approaches are possible, especially now that we have the option of period instruments. And these days it is easier to find appropriate singers for Mozart than for Verdi or Wagner. But is such a deluge of *Don Giovannis* artistically relevant and necessary, let alone economically supportable?

Perhaps. One day, posterity may be grateful to have such generous documentation of how we heard Mozart. Attitudes about the composer and how to perform his music change continually, and one sometimes forgets how drastically perspectives alter from one generation to another. I recently spent an enlightening week with a batch of newly released Angel multiple-disc sets recorded 50 to 60 years ago—Mozart concertos and sonatas by legendary pianists Edwin Fischer (CHS 63719), Walter Gieseking (CHS 63709), Artur Schnabel (CHS 63703), and Solomon (CDH 63707). No one plays this music quite the same way today, and no four pianists could sound less alike.

The C minor Concerto, K. 491 appears in all four collections, the D minor, K. 466 in three—these lowering, tragic scores were always the two big favorites of yesterday's musicians, who responded so readily to their romantic-era intimations. Schnabel's gritty intensity, Gieseking's patrician refinement, and Solomon's fastidiously sculpted performances are wonderful in their various ways. We are lucky to have them all, but for me the prize is Fischer. His pupil Alfred Brendel accurately sums up the startling qualities of this great pianist's Mozart, insightful words that could just as aptly describe the music itself: "Wildness and gentleness were never far from each other in his piano-playing, and demonic outbursts would magically give way to inner peace. It was as little trouble to him to lose himself as to find himself." Fischer was a giver, who told his pupils to practice exhaling every morning—inhaling, he said, was easy. No wonder his "musical exhalations" spring a surprise at every note—even Fischer's own outrageous cadenzas are spine-tingling.

So perhaps this torrent of Mozart, live and on discs, is not so crazy after all. If nothing else, it should correct the absurd *Amadeus*-born theory of Mozart as a divine imbecile, mindlessly churning out one masterpiece after another. Great art is not *that* mysterious. A composer who could cultivate every type of music enjoyed by his contemporaries and achieve such an extraordinary blend of diverse musical cultures and styles—and with such facility, freshness, human perception, and intellectual precision—was no booby. Whatever 1991 may bring, it's good to know that Mozart will be there to provide us with such comforting and exhilarating companionship. ■

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BY LEONORE FLEISCHER

SMALL TALK

FALL AND WINTER FAMOUS-MAKER MERchandise for children, including outerwear, clothing, accessories, and toys, is 50 percent off here; new spring arrivals are 20 percent off. Outerwear for newborns to age 5 includes: American Widgeon polar fleece jackets and snowsuits, were $39–$97, now $19.50–$48.50; terry-cotton hooded bathrobes, striped or solid, sizes newborn to 10/12, were $35–$45, now $17.50–$22.50; layettes and stretchies, such as Zutano cotton mix-and-match layette, in 3-month size only, was $12, now $6; and more. A.E., M.C., V.; no checks; all sales final. *Kids, Kids, Kids, 44 Greenwich Ave., near Sixth Ave. (366-0809); Mon.–Sat. 11 a.m.–7 p.m.; through 1/26.*

PRETTY IN MINK

HIGH-FASHION AND CLASSIC FURS ARE AVAILable at sizable discounts. For example, natural Russian-sable ⅞-length coat with swing, retail $39,500, here $15,000; natural wild-type mink with shawl collar and barrel cuffs, retail $12,950, here $3,500; Blackglama mink bathrobe coat with fur belt, retail $10,500, here $2,900; female-ranch and mahogany coats in petite and regular, retail $4,950–$6,500, here $1,900; American Legend ranch-mink stroller in sizes 6–18, retail $3,950, here $1,500; and more. First summer's storage, monogram, insurance appraisal, and minor alterations free. A.E., M.C., V.; checks accepted; all sales final; checks accepted as deposits only (merchandise held until they clear); 50 percent deposit required. *Furs by G. Michael Hennessy, 333 Seventh Ave., near 28th St., fifth floor (695-7991); Tues.–Wed. and Fri. and Sat. 10 a.m.–6 p.m.; Thurs. till 9 p.m.; 1/22–26.*

ARCH CONSERVATIVES

THIS MIDTOWN STORE ALWAYS DISCOUNTS men's famous-maker shoes and sneakers in sizes 5–15 A–EEE; this month and next, there are additional values. For example, Rockport Prowalkers, were $75, now $60; Rockport Dressports, were $90–$120, now $80–$100; Bruno Magli shoes, were $205–$280, now $170–$235; patent tuxedo shoe, was $130, now $65; Stacy Adams leather tassel loafer, was $75, now $50; and more. A.E., M.C., V.; no checks; exchanges possible. *Statesman Shoes, 6 E. 46th St. (867-0450); Mon.–Thurs. 8 a.m.–6:30 p.m. and Fri. till 3:30 p.m.; through 3/1.*

DO NOT PHONE: *Send suggestions for "Sales & Bargains" to Leonore Fleischer,* New York *Magazine, 755 Second Ave., N.Y., N.Y. 10017-5998, six weeks before the sale.*

DESIGNS FOR LIVING ROOM

ONE-OF-A-KIND FURNITURE FLOOR SAMPLES, in-stock items, and special purchases have been reduced for a one-day clearance, including an additional 10 percent off already-discounted Stanley-, Century-, and Bernhardt-gallery pieces. For example, Thomasville pier-cabinet complete dining room, manufacturer's suggested list $11,500, here $3,950; six-seat sectional sofa with bed, mfr's. sugg. list $3,300, here $1,995; traditional sofa-and-loveseat combinations, your choice of frame and fabric, mfr's. sugg. list $3,175, here $1,425; leather recliner, mfr's. sugg. list $1,100, here $525; and more. M.C., V.; checks accepted as deposits only (merchandise held until they clear); everything sold as is; delivery additional; all sales final. *Foremost Furniture Showrooms, Inc., 8 W. 30th St., tenth floor (889-6347); Sun. only, 9 a.m.–4 p.m.; 1/20.*

A FEW GOOD MENUS

THIS FRIENDLY NEIGHBORHOOD PUB AND sports bar (with 2 large-screen TVs) offers several specials. Every weekday afternoon, you'll get a free hamburger or cheeseburger with a $3 beverage; choose from 4 very reasonable Saturday and Sunday brunches; the daily Sundowner Early Bird special dinners, from 5–7:30 P.M, $10.95 total; nightly dinner specials at $6.95. A.E., D.C., M.C., V.; reservations recommended. *Drake's Drum, 1629 Second Ave., near 84th St. (988-2826).*

PICTURE PERFECT

THIS MOVIE-MUSEUM GIFT SHOP, HOUSED IN the landmark Kaufman Astoria studio complex, is filled with posters, books, postcards, jewelry, toys, dolls, mugs, puzzles, and much more. Current discounts include enamel Catwoman pin, was $33, now $29.70 for nonmembers, $24.75 for members (you can become a member on the spot); and Lucille Ball figure, was $40, now $36 and $30; other items are as much as 35 percent off for everybody, including such Wendy Gell one- and few-of-a-kind collectible jewelry as Donald and Daisy Duck earrings, were $265, now $172; Jessica Rabbit pin, was $100, now $65; film-strip earrings, were $30, now $15; Marilyn Monroe salt and pepper shakers, were $22, now $12; and more. A.E., M.C., V., checks accepted; all sales final. *American Museum of the Moving Image, 35th Ave. at 36th St., Astoria (718-784-4520); Tues.–Fri. noon–4 p.m. and Sat. and Sun. noon–6 p.m.; 1/15–27.*

WHITE-OUT

WOLFMAN-GOLD IN SOHO IS FAMOUS FOR ITS white items—white china, pottery, linens and laces, tablecloths and pillowcases, and other home accessories. All white items (and there are quite a few) are 20 percent off for a week. M.C., V.; checks accepted; all sales final. *Wolfman-Gold & Good Company, 116 Greene St., near Prince St. (431-1888); Mon.–Sat. 11 a.m.–6 p.m. and Sun. noon–5 p.m.; 1/19–26.*

FOLLOW SUIT

THIS DISCOUNT MEN'S CLOTHIER FEATURES such labels as Ralph Lauren, Abriani, Alexander Julian, Perry Ellis, and others, and traditional clothing made for it in England and Italy. Designer suits are available in 36–52R, 36–46S, 38–52L, and 42–48XL; English suits in same sizes (plus 54R), with portly and XS cadet sizes; sport jackets are 36–52R, 36–46S, and 40–50L; trousers' waists are 30–46. Wool designer suits, retail $449–$619, here $269–$339; English wool suits, retail $389–$419, here $229–$269; Italian suits, retail $399–$499, here $249–$289; and more, including sport jackets, designer tuxedos, and raincoats. A.E., M.C., V.; checks accepted; exchanges possible; alterations free. *Gilcrest Clothes Co., Inc., 900 Broadway, near 20th St., third floor (254-8933); Mon.–Fri. 8 a.m.–5 p.m.; Sat. 8:30 a.m.–5 p.m.; and Sun. 10 a.m.–4 p.m.; through 2/24.*

STEP LIVELY

WOMEN'S FOOTWEAR IN 9½–12 AA AND B IS up to 60 percent off here. For example, Donna Karan's flats and mid-heeled pumps in leather and suede, were $235–$295, now $94–$118; Adrienne Vittadini pumps, were $150, now $105; pant boots by Via Spiga, were $160, now $120; Pupi d'Angeri oxford, was $290, now $116; leather riding boots, were $225, now $158; high-heeled suede dress boots, were $255, now $128; and more. A.E., M.C., V., checks accepted; all sales final. *9½ Plus, the Promenade at the Galleria, 115 E. 57th St. (758-9637); Mon.–Wed. and Fri. and Sat. 10:30 a.m.–6:30 p.m.; Thurs. 11 a.m.–7 p.m.; through 2/15.*

A Complete Entertainment Guide for Seven Days Beginning

JANUARY 16

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MOVIES

THEATER GUIDE

COMPILED BY STEPHEN DUBNER

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the other boroughs, alphabetically; and those elsewhere, by county. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

MANHATTAN

Below 14th Street

1. FILM FORUM—209 W. Houston St. (727-8110). #1—1/16–29: "The Cutting Edge III: New Films From International Filmmakers": *The Countess; Palombella Rossa; The Tigress; Women's Story; Barroco; The Garden.* #2—Through 2/7: "Jean-Luc Godard Retrospective." 1/16–17: *Every Man for Himself* (1980); *Letter to Jane* (1972). 1/18–21: *Weekend* (1967); *Tout Va Bien* (1972). 1/22–25: *Pierrot le Fou* (1965); *A Woman Is a Woman* (1961). #3—Through 1/24: *Privilege.*

2. ESSEX—Grand St. at Essex St. (982-4455). *Lionheart.*

3. ANGELIKA FILM CENTER—18 W. Houston St. (995-2000). #1—*Metropolitan.* #2—*The Russia House.* #3—*Mermaids.* #4—*Come See the Paradise.* #5—*To Sleep With Anger.* #6—*Vincent & Theo.* Opening 1/18: "The Third Animation Celebration."

5. WAVERLY—Sixth Ave. at W. 3rd St. (929-8037). #1—*Lionheart.* #2—*Awakenings.*

6. 8TH STREET PLAYHOUSE—8th St. east of Sixth Ave. (674-6515). *Hamlet.*

7. MOVIELAND 8TH STREET—8th St. east of University Pl. (477-6600). #1—*Not Without My Daughter.* #2—*Home Alone.* #3—*The Bonfire of the Vanities.*

8. THEATRE 80—St. Marks Pl. bet. First and Second Aves. (254-7400). 1/16: *The Rose Tattoo* (1955); *The Fugitive Kind* (1960). 1/17: *Imagine: John Lennon* (1988); *Sgt. Pepper's Lonely Hearts Club Band* (1977). 1/18–19: *All About Eve* (1950); *Sunset Boulevard* (1950). 1/20: *Ninotchka* (1939); *Grand Hotel* (1932). 1/21: *The Ritual* (1969); *After the Rehearsal* (1984). 1/22: *Cavalcade* (1933); *In Which We Serve* (1942).

9. CINEMA VILLAGE (formerly The Bijou)—Third Ave. bet. 12th–13th Sts. (505-7320). 1/16–19: *La Dolce Vita* (1960). 1/20–22: *The 400 Blows* (1959); *Jules and Jim* (1961).

10. ART GREENWICH TWIN—Greenwich Ave. at 12th St. (929-3350). #1—*The Godfather Part III.* #2—*Misery.*

11. CINEMA 12 (formerly Cinema Village)—12th St. east of Fifth Ave. (924-3363). Through 1/17: *My Twentieth Century.*

12. QUAD CINEMA—13th St. west of Fifth Ave. (255-8800). #1—*Green Card.* #2—*Reversal of Fortune.* #3—*GoodFellas.* #4—*The Rescuers Down Under; Cinema Paradiso.*

14th–41st Streets

18. LOEWS 19TH STREET EAST—Broadway at 19th St. (260-8000). #1—*The Godfather Part III.* #2—*The Godfather Part III.* #3—*Not Without My Daughter.* #4—*Dances With Wolves.* #5—*Dances With Wolves.* #6—*The Russia House.* Opening 1/18: *Eve of Destruction; Flight of the Intruder.*

19. NEW CHELSEA—23rd St. bet. Seventh and Eighth Aves. (691-4744). #1—*Misery.* #2—*Mermaids.* #3—*Havana.* #4—*Kindergarten Cop.* #5—*Come See the Paradise.* #6—*The Bonfire of the Vanities.* #7—*Awakenings.* #8—*Home Alone.* #9—*The Long Walk Home.* Opening 1/18: *The End of Innocence; Once Around.*

20. 23RD STREET WEST TRIPLEX—23rd St. bet. Eighth and Ninth Aves. (989-0060). #1—*Hidden Agenda.* #2—*Avalon.* #3—*Lionheart.*

21. GRAMERCY—23rd St. at Lexington Ave. (475-1660). Through 1/17: *Three Men and a Little Lady.* Opening 1/18: *White Fang.*

22. BAY CINEMA—Second Ave. at 31st St. (679-0160). *Lionheart.*

24. LOEWS 34TH STREET SHOWPLACE—34th St. at Second Ave. (532-5544). #1—*The Godfather Part III.* #2—*The Godfather Part III.* #3—*Mermaids.* Opening 1/18: *Flight of the Intruder.*

25. 34TH STREET EAST—34th St. at Second Ave. (683-0255). *Awakenings.*

26. MURRAY HILL CINEMAS—34th St. west of 3rd Ave. (689-6548). #1—*The Bonfire of the Vanities.* #2—*The Field.* #3—*Green Card.* #4—*The Sheltering Sky.*

42nd–60th Streets

31. NATIONAL TWIN—Broadway bet. 43rd–44th Sts. (869-0950). #1—*Home Alone.* #2—*Lionheart.*

32. LOEWS ASTOR PLAZA—44th St. west of Broadway. (869-8340). *The Godfather Part III.*

33. CRITERION CENTER—Broadway bet. 44th–45th Sts. (354-0900). #1—*The Bonfire of the Vanities.* #2—

Look Who's Talking Too. #3—*Misery*. #4—*Predator 2*. #5—*GoodFellas*. #6—*Hang Fire*.

34. EMBASSY 1—Broadway bet. 46th–47th Sts. (302-0494). Through 1/17: *Not Without My Daughter*. Opening 1/18: *Flight of the Intruder*.

36. EMBASSY 2—Seventh Ave. bet. 47th–48th Sts. (730-7262). Through 1/17: *The Russia House*. Opening 1/18: *Not Without My Daughter*. **EMBASSY 3—**Through 1/17: *Mermaids*. Opening 1/18: *Eve of Destruction*. **EMBASSY 4—**Through 1/17: *Ghost*. Opening 1/18: *The Russia House*.

37. WEST SIDE CINEMA—Seventh Ave. bet. 47th–48th Sts. (398-1720). #1—*Robot Jox*. Opening 1/18: *White Fang*. #2—*Reversal of Fortune*.

38. WORLDWIDE CINEMAS—49th–50th Sts. bet. 8th and 9th Aves. (246-1583). #1—*Home Alone*. #2—*Kindergarten Cop*. #3—*Lionheart*. #4—*Postcards From the Edge*. #5—*Avalon*. #6—*Hidden Agenda*.

40. GUILD 50TH STREET—50th St. bet. Fifth and Sixth Aves. (757-2406). *Green Card*.

41. ZIEGFELD—54th St. west of Sixth Ave. (765-7600). *Edward Scissorhands*.

42. EASTSIDE CINEMA—Third Ave. bet. 55th–56th Sts. (755-3020). *GoodFellas*.

43. CARNEGIE HALL CINEMA—Seventh Ave. at 56th St. (265-2520). *The Long Walk Home*. Opening 1/18: *Men of Respect*. **CARNEGIE SCREENING ROOM—**Closed this week.

44. SUTTON—57th St. east of Third Ave. (759-1411). #1—*The Bonfire of the Vanities*. #2—Through 1/17: *The Bonfire of the Vanities*. Opening 1/18: *White Fang*.

45. FESTIVAL THEATER—57th St. west of Fifth Ave. (307-7856). *Mermaids*.

46. 57TH STREET PLAYHOUSE—57th St. west of Sixth Ave. (581-7360). *The Sheltering Sky*.

47. BIOGRAPH—57th St. east of Broadway (582-4582). Through 1/26: "Ava Gardner Tribute." 1/15–16: *The Snows of Kilimanjaro* (1952); *The Killers* (1946). 1/17–19: *The Night of the Iguana* (1964); *Mogambo* (1953). 1/20–22: *The Barefoot Contessa* (1954); *Pandora and the Flying Dutchman* (1951).

48. GOTHAM—Third Ave. bet. 57th–58th Sts. (759-2262). *Come See the Paradise*.

49. PLAZA—58th St. east of Madison Ave. (355-3320). *Cyrano de Bergerac*.

50. LOEWS FINE ARTS—58th St. west of Fifth Ave. (688-2013). *Alice*.

51. 59th STREET EAST—59th St. west of Second Ave. (759-4630). *Misery*.

52. MANHATTAN TWIN—59th St. bet. Second and Third Aves. (935-6420). #1—*Kindergarten Cop*. #2—*Lionheart*.

53. BARONET—Third Ave. at 59th St. (355-1663). *Home Alone*. **CORONET—***Awakenings*.

54. CINEMA 3—59th St. west of Fifth Ave. (752-5959). *Vincent & Theo*.

55. CINEMA I—Third Ave. at 60th St. (753-6022). *Green Card*. **CINEMA II—***Mr. & Mrs. Bridge*. **CINEMA THIRD AVE.—***Three Men and a Little Lady*.

61st Street and Above, East Side

60. UA GEMINI TWIN—Second Ave. at 64th St. (832-1670). #1—*Not Without My Daughter*. #2—*Look Who's Talking Too*.

61. BEEKMAN—Second Ave. at 66th St. (737-2622). Through 1/17: *Havana*. Opening 1/18: *Once Around*.

62. LOEWS NEW YORK TWIN—Second Ave. bet. 66th–67th Sts. (744-7339). #1—*The Russia House*. #2—*The Godfather Part III*.

63. 68TH STREET PLAYHOUSE—Third Ave. at 68th St. (734-0302). *Hamlet*.

64. LOEWS TOWER EAST—Third Ave. bet. 71st–72nd Sts. (879-1313). *Dances With Wolves*.

65. UA EAST—First Ave. at 85th St. (249-5100). *The Godfather Part III*.

66. 86TH STREET EAST—86th St. east of Third Ave. (249-1144). #1—*Mermaids*. #2—*Home Alone*. Opening 1/18: *White Fang*.

68. 86TH STREET—86th St. west of Lex. Ave. (534-1880). #1—*Kindergarten Cop*. #2—*Misery*.

61st Street and Above, West Side

79. LOEWS PARAMOUNT—Broadway at 61st St. (247-5070). *Dances With Wolves*.

80. CINEPLEX ODEON 62nd AND BROADWAY—62nd St. at Broadway (265-7466). *Awakenings*.

81. LINCOLN PLAZA CINEMAS—Broadway bet. 62nd–63rd Sts. (757-2280). #1—*The Nasty Girl*. #2—Through 1/17: *Freeze—Die—Come to Life*. Opening 1/18: *Rikyu*. #3—Through 1/17: *Jesus of Montreal*. Opening 1/18: *Taxi Blues*.

83. REGENCY—Broadway bet. 67th–68th Sts. (724-3700). Through 1/17: *Havana*. Opening 1/18: *Once Around*.

85. LOEWS 84TH STREET SIX—Broadway at 84th St. (877-3600). #1—*Mermaids*. #2—*Green Card*. #3—*The Russia House*. #4—*The Godfather Part III*. #5—*Not Without My Daughter*. #6—*The Bonfire of the Vanities*. Opening 1/18: *Flight of the Intruder*.

87. METRO CINEMA—Broadway bet. 99th–100th Sts. (222-1200). #1—*Kindergarten Cop*. #2—*Home Alone*.

89. OLYMPIA CINEMAS—Broadway bet. 106th–107th Sts. (865-8128). #1—*Misery*. #2—*Lionheart*.

91. NOVA—Broadway bet. 147th–148th Sts. (862-5728). #1—*Lionheart*. #2—*Home Alone*.

MUSEUMS, SOCIETIES, ETC.

AMERICAN MUSEUM OF THE MOVING IMAGE—35th Ave. at 36th St., Astoria (718-784-0077). $5; senior citizens $4; students and children $2.50; members free. Through 2/3: "Masters of Cinematography: Gordon Willis." 1/19 at 2: *End of the Road* (1970), dir. Aram Avakian, with Stacy Keach, James Earl Jones; at 4: *The Landlord* (1970), dir. Hal Ashby, with Beau Bridges, Lee Grant. 1/20 at 2: *End of the Road* (see 1/19); *Klute* (1971), dir. Alan Pakula, with Jane Fonda, Donald Sutherland.

ANTHOLOGY FILM ARCHIVES—32 Second Ave. at 2nd St. (477-2714). $6; students and senior citizens $5; members $4. Call for times. 1/16: Films by Stan Brakhage: *Anticipation of the Night* (1958); *Cat's Cradle* (1959); *Sirius Remembered* (1959); *The Dead* (1960); *Thigh Line Lyre Triangular* (1961); *Mothlight* (1963); *Blue Moses* (1963). 1/16: *Les Dames du Bois de Boulogne* (1944), dir. Robert Bresson. 1/17: *Un Condamne à Mort S'est Échappé* (1936), dir. Robert Bresson. 1/18–19: "The Films of Marcel Broodthaers." 1/19: *Pickpocket* (1959), dir. Robert Bresson. 1/20: Films by Robert Breer; "Avant-garde Film Today: Canada": *passing through/torn formations* (1988); *Kitchener-Berlin* (1990); both dir. Philip Hoffman.

ARTISTS SPACE—223 W. Broadway (226-3970). Free. 1/17–3/2: "Reframing the Family." Tue.–Sat., 11 a.m.–6.

JAPAN SOCIETY—333 E. 47th St. (752-3015). $6.50; members, senior citizens, and students $5. Through 2/11: "Crime and Passion in Japanese Cinema." 1/18 at 6:30: *The Chase (Harikomi)* (1957), dir. Yoshitaro Nomura. 1/21 at 6:30: *A Lady Pickpocket (Ashi Ni Sawatta Onna)* (1960), dir. Yasuzo Masumura.

THE KITCHEN—512 W. 19th St. (255-5793). Free. Through 2/2: "New Works '90, New World '91." Tue.–Sat., 1–6.

MAXWELLS—1039 Washington St., Hoboken, N.J. (201-798-4064). $3–$5. 1/15–16 at 8:30: *Pump Up the Volume* (1990), dir. Allan Moyle, with Christian Slater. 1/19 at 7:30: "Multi-Media Benefit Bash" ($8). 1/22–23 at 8:30: *Metropolitan* (1990), dir. Whit Stillman.

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9490). Free with museum admission. Ongoing series: "A History of the American Cinema: The Silent Years"; "Recent Films From Germany"; "Jon Jost: American Independent."

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. (516-423-7653). $6; members and students $4; senior citizens $3.50; under sixteen $2.50. Call for times unless indicated. 1/16–17: *Diego Rivera: I Paint What I See* (1989), dir. Mary Lance and Eric Breitbart; *The Life and Death of Frida Kahlo* (1966), dir. Karen and David Crommie. 1/18–23: *To Sleep With Anger* (1990), dir. Charles Burnett.

PUBLIC THEATER—425 Lafayette St. (598-7171). $6; senior citizens and students $5. 1/11–24: *Diego Rivera: I Paint What I See* (1989), dir. Mary Lance and Eric Breitbart; and *Frida*, dir. Paul Leduc, with Ofelia Medina. Nightly except Mon. at 6. 1/11–24: *Rodrigo D: No Future*, dir. Victor Manuel Gaviria. Nightly except Mon. at 9, add'l. matinee Sat. & Sun. at 4.

WHITNEY MUSEUM OF AMERICAN ART—945 Madison Ave. at 75th St. (570-0537/3600). Free with museum admission. Through 1/27: "In Aztlán: The Films of the Chicano Movement, 1969-1979."

BRONX

150. ALLERTON—Allerton Ave. nr. Cruger Ave. (547-2444). #1—*Lionheart*. #2—*Home Alone*. #3—*Kindergarten Cop*.

151. AMERICAN QUAD—1450 East Ave. (828-3949). #1—*The Godfather Part III*. #2—*Home Alone*. #3—*Awakenings*. #4—*Not Without My Daughter*.

152. BAY PLAZA—2210 Bartow Ave. (320-3020). #1—*Kindergarten Cop*. #2—*Misery*. #3—*Lionheart*. #4—*The Godfather Part III*. #5—*Home Alone*. #6—*Awakenings*. #7—*Not Without My Daughter*. #8—*Edward Scissorhands*. #9—*Look Who's Talking Too; The Bonfire of the Vanities*.

153. DALE—189 W. 231st St. (884-5300). #1—*The Godfather Part III*. #2—*Kindergarten Cop*.

155. INTERBORO—E. Tremont Ave. nr. Bruckner Blvd. (792-2100). #1—*Awakenings*. #2—*Look Who's Talking Too*. #3—*Kindergarten Cop*. #4—*Home Alone*.

156. KENT—E. 167th St. nr. Grand Concourse (538-4000). *Lionheart*.

157. LOEWS PARADISE—E. 188th St. at Grand Concourse (367-1288). #1—*The Godfather Part III*. #2—*Lionheart*. #3—*Edward Scissorhands*. #4—*Kindergarten Cop*.

158. PALACE—Unionport Rd. at E. Tremont Ave. (829-3900). #1—*Misery*. #2—*Edward Scissorhands*. #3—*Kindergarten Cop*. #4—*Lionheart*.

159. RIVERDALE—Riverdale Ave. at 259th St. (884-9514). #1—*Awakenings*. #2—*Home Alone*.

160. WHITESTONE—Bruckner Blvd. at Hutchinson River Pkwy. (409-9030). #1—*Not Without My Daughter*. #2—*Robot Jox*. #3—*Lionheart*. #4—*Awakenings*. #5—*Hang Fire*. #6—*The Godfather Part III*. #7—*Kindergarten Cop*. #8—*The Rescuers Down Under; Predator 2*. #9—*Edward Scissorhands*. #10—*The Rookie*. #11—*Look Who's Talking Too*. #12—*Misery*. #13—*Home Alone*.

BROOKLYN

AREA CODE 718

200. ALPINE—Fifth Ave. at 69th St. (748-4200). #1—*Awakenings*. #2—*Home Alone*. #3—*The Rescuers Down Under; Misery*. #4—*The Bonfire of the Vanities; Dances With Wolves*. #5—*Green Card*. #6—*Lionheart*. #7—*Not Without My Daughter*.

203. BROOKLYN HEIGHTS—Henry St. at Orange St. (596-7070). #1—*The Godfather Part III*. #2—*Dances With Wolves*.

204. CANARSIE—Ave. L at E. 93rd St. (251-0700). #1—*Awakenings*. #2—*Home Alone*. #3—*Not Without My Daughter*.

For movie showtimes

CALL 212 516 201 777-FILM

NEW YORK MAGAZINE

Your what where and when guide to the movies.

206. COBBLE HILL—Court St. at Butler St. (596-9113). #1—*Awakenings.* #2—*Edward Scissorhands.* #3—*Home Alone.*

208. COMMODORE—Broadway at Rodney St. (384-7259). #1—*Lionheart.* #2—*Home Alone.*

209. DUFFIELD—Duffield St. at Fulton St. (624-3591). #1—Through 1/17: *Edward Scissorhands.* Beg. 1/18: *Eve of Destruction.* #2—Through 1/17: *Hang Fire.* Beg. 1/18: *Flight of the Intruder.*

210. FORTWAY—Ft. Hamilton Pkwy. at 68th St. (238-4200). #1—*The Godfather Part III.* #2—*Kindergarten Cop.* #3—*Edward Scissorhands.* #4—*Look Who's Talking Too; Hidden Agenda.* #5—*The Russia House.*

211. KENMORE—Church Ave. nr. Flatbush Ave. (284-5700). #1—*Lionheart.* #2—*Home Alone.* #3—*Kindergarten Cop.* #4—*Misery.*

212. KENT—1170 Coney Island Ave. (338-3371). #1—*Edward Scissorhands.* #2—*Kindergarten Cop.* #3—*Not Without My Daughter.*

213. KINGS PLAZA—Flatbush Ave. at Ave. U (253-1111). #1—*Edward Scissorhands.* #2—*The Bonfire of the Vanities; The Russia House.* #3—*Not Without My Daughter.* #4—*Kindergarten Cop.*

214. KINGSWAY—Kings Hwy. at Coney Island Ave. (645-8588). #1—*Awakenings.* #2—*Lionheart.* #3—*Mermaids.* #4—*The Godfather Part III.* #5—*Home Alone.*

215. LOEWS GEORGETOWN—Ralph Ave. at Ave. K (763-3000). #1—*The Godfather Part III.* #2—*Green Card.*

216. LOEWS ORIENTAL—86th St. at 18th Ave. (236-5001). #1—*The Godfather Part III.* #2—*Three Men and a Little Lady.* #3—*Not Without My Daughter.*

217. MARBORO—Bay Pkwy. at 69th St. (232-4000). #1—*Home Alone.* #2—*Kindergarten Cop.* #3—*Look Who's Talking Too.* #4—*Awakenings.*

218. METROPOLITAN—392 Fulton St. (858-8580). #1—*Lionheart.* #2—*Home Alone.* #3—*Look Who's Talking Too; Kindergarten Cop.* #4—*The Godfather Part III.*

219. THE MOVIES AT SHEEPSHEAD BAY—Knapp St. off Belt Pkwy. (615-1700). #1—*Home Alone.* #2—*Edward Scissorhands.* #3—*The Godfather Part III.* #4—*The Russia House.* #5—Through 1/17: *The Bonfire of the Vanities.* Beg. 1/18: *Hamlet.* #6—Through 1/17: *The Sheltering Sky.* Beg. 1/18: *Flight of the Intruder.* #7—*Misery.* #8—*Look Who's Talking Too.* #9—*Kindergarten Cop.*

222. RIDGEWOOD—Myrtle Ave. at Putnam Ave. (821-5993). #1—*Lionheart.* #2—*Home Alone.* #3—*Kindergarten Cop.* #4—*The Godfather Part III.* #5—*Edward Scissorhands.*

QUEENS

AREA CODE 718

300. ASTORIA—UA ASTORIA—(545-9470). #1—*Awakenings.* #2—*Look Who's Talking Too.* #3—*Lionheart.* #4—*Kindergarten Cop.* #5—*Home Alone.* #6—*The Godfather Part III.*

301. BAYSIDE—LOEWS BAY TERRACE—(428-4040). #1—*The Sheltering Sky.* #2—*The Bonfire of the Vanities.*

302. BAYSIDE—THE MOVIES AT BAYSIDE—(225-7711). #1—*The Godfather Part III.* #2—*Dances With Wolves.* #3—*Awakenings.* #4—Through 1/17: *Misery.* Beg. 1/18: *Flight of the Intruder.*

303. CORONA—PLAZA—(639-7722). #1—*Lionheart; Child's Play 2.*

304. DOUGLASTON—MOVIEWORLD—(423-7200). #1—*Awakenings.* #2—*The Godfather Part III.* #3—*Look Who's Talking Too.* #4—*Edward Scissorhands.* #5—*Home Alone.* #6—*Dances With Wolves.* #7—*Kindergarten Cop.*

305. ELMHURST—LOEWS ELMWOOD—(429-4770). #1—*The Godfather Part III.* #2—*Three Men and a Little Lady.* #3—*Dances With Wolves.* #4—*Not Without My Daughter.*

306. FLUSHING—MAIN STREET—(268-3636). #1—*Awakenings.* #2—*The Godfather Part III.* #3—*Home Alone.* #4—*Edward Scissorhands.*

307. FLUSHING—UA QUARTET—(359-6777). #1—*Home Alone.* #2—*Kindergarten Cop.* #3—Through 1/17: *Edward Scissorhands.* Beg. 1/18: *Come See the Paradise.* #4—Through 1/17: *Look Who's Talking Too.* Beg. 1/18: *Eve of Destruction.*

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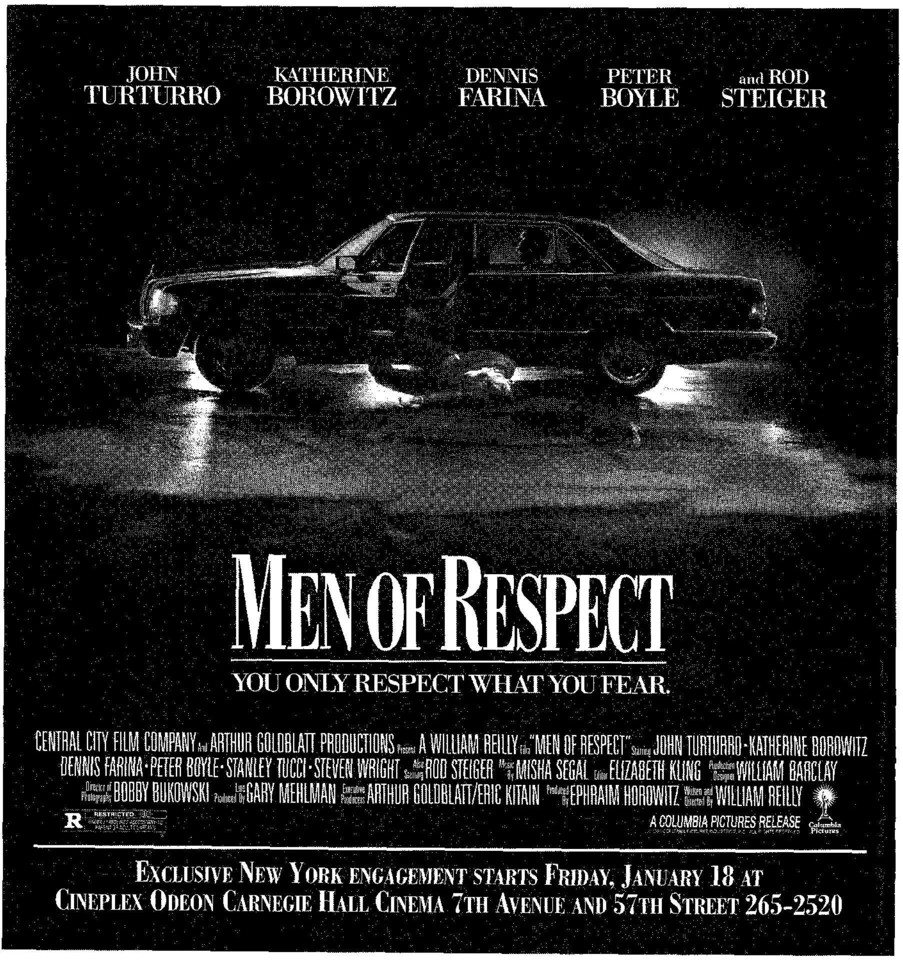
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308. FLUSHING—UTOPIA—(454-2323). #1—*Awakenings.* #2—*The Russia House.*

309. FOREST HILLS—CINEMART—(261-2244). #1—*Vincent & Theo.* #2—*The Rescuers Down Under; The Russia House.*

310. FOREST HILLS—CONTINENTAL—(544-1020). #1—*Home Alone.* #2—*Edward Scissorhands.* #3—*Awakenings.*

311. FOREST HILLS—FOREST HILLS—(261-7866). #1—*Mermaids.* #2—Through 1/17: *The Sheltering Sky.* Beg. 1/18: *Hamlet.*

312. FOREST HILLS—LOEWS TRYLON—(459-8944). *Green Card.*

313. FOREST HILLS—MIDWAY—(261-8572). #1—*Kindergarten Cop.* #2—*Look Who's Talking Too.* #3—*Lionheart.* #4—*Misery.*

314. FRESH MEADOWS—CINEMA 5—(357-8976). #1—*Mermaids.* #2—*Lionheart.* #3—*Misery; Look Who's Talking Too.* #4—*Green Card.* #5—*Dances With Wolves.*

315. FRESH MEADOWS—MEADOWS—(454-6800). #1—*Edward Scissorhands.* #2—*Havana; The Russia House.* #3—*Kindergarten Cop.* #4—*Awakenings.* #5—*Not Without My Daughter.* #6—*The Godfather Part III.* #7—*Home Alone.*

316. JACKSON HEIGHTS—COLONY—(478-6777). #1—*Home Alone.* #2—*Kindergarten Cop.*

317. JACKSON HEIGHTS—JACKSON—(335-0242). #1—*Lionheart.* #2—*The Godfather Part III.* #3—*Edward Scissorhands.*

318. OZONE PARK—CROSSBAY—(848-1738). #1—*The Godfather Part III.* #2—*Home Alone.* #3—*Not Without My Daughter.*

319. OZONE PARK—CROSSBAY II—(641-5330). #1—*Kindergarten Cop.* #2—*Lionheart.* #3—Through 1/17: *Misery.* Beg. 1/18: *Flight of the Intruder.* #4—*Awakenings.* #5—*Edward Scissorhands.* #6—*Look Who's Talking Too.* #7—Through 1/17: *Mermaids.* Beg. 1/18: *Eve of Destruction.*

320. REGO PARK—DRAKE—(457-4002). *GoodFellas.*

322. SUNNYSIDE—CENTER—(784-3050). #1—*Home Alone.* #2—*The Godfather Part III.*

STATEN ISLAND

AREA CODE 718

400. ELTINGVILLE—AMBOY—(356-3800). #1—*Kindergarten Cop.* #2—*Mermaids.*

401. NEW DORP—HYLAN—(351-6601). #1—*Awakenings.* #2—*Home Alone.*

406. TRAVIS—THE MOVIES AT STATEN ISLAND—(983-9600). #1—Through 1/17: *The Bonfire of the Vanities; Hidden Agenda.* Beg. 1/18: *Flight of the Intruder.* #2—*Awakenings.* #3—*Not Without My Daughter.* #4—*The Godfather Part III.* #5—*Look Who's Talking Too.* #6—Through 1/17: *Misery.* Beg. 1/18: *Hamlet.* #7—*Kindergarten Cop.* #8—*Home Alone.* #9—*Edward Scissorhands.* #10—*Dances With Wolves.*

LONG ISLAND

AREA CODE 516

Nassau County

500. BALDWIN—GRAND AVENUE—(223-2323). #1—*Edward Scissorhands.* #2—*Mermaids.*

501. BELLMORE—MOVIES—(783-7200). *The Russia House.*

502. BETHPAGE—MID-ISLAND—(796-7500). *Awakenings.*

503. EAST MEADOW—MEADOWBROOK—(731-2423). #1—Through 1/17: *Misery.* Beg. 1/18: *Hamlet.* #2—*Edward Scissorhands.* #3—*Lionheart.* #4—*Kindergarten Cop.* #5—*Awakenings.* #6—*Home Alone.*

504. FRANKLIN SQUARE—FRANKLIN—(775-3257). #1—*Not Without My Daughter.* #2—*Edward Scissorhands.* #3—*The Godfather Part III.* #4—*Kindergarten Cop.*

505. GARDEN CITY—ROOSEVELT FIELD—(741-4007). #1—*The Godfather Part III.* #2—*Awakenings.* #3—*Home Alone.* #4—*Mermaids.* #5—*Three Men and a Little Lady.* #6—*Dances With Wolves.* #7—*Look Who's Talking Too.* #8—*Not Without My Daughter.*

506. GLEN COVE—GLEN COVE—(671-6668). #1—*Home Alone.* #2—*Mermaids.* #3—*Kindergarten Cop.* #4—*Not Without My Daughter.* #5—*The Godfather Part III.* #6—*Awakenings.*

507. GREAT NECK—SQUIRE—(966-2020). #1—*Awakenings.* #2—*Kindergarten Cop.* #3—*Home Alone.*

508. HEWLETT—HEWLETT—(791-6768). *Not Without My Daughter.*

509. HICKSVILLE—HICKSVILLE—(931-0749). #1—*Kindergarten Cop.* #2—*Home Alone.*

510. LAWRENCE—LAWRENCE—(371-0203). #1—*The Bonfire of the Vanities; Three Men and a Little Lady.* #2—*The Russia House.* #3—*Lionheart.*

511. LEVITTOWN—LEVITTOWN—(731-0516). #1—*GoodFellas; The Rescuers Down Under.* #2—Through 1/17: *Ghost.* Beg. 1/18: *White Fang.*

512. LEVITTOWN—LOEWS NASSAU SIX—(731-5400). #1—*The Godfather Part III.* #2—*Three Men and a Little Lady.* #3—*The Russia House.* #4—*Look Who's Talking Too.* #5—*Dances With Wolves.* #6—*Green Card.*

513. LONG BEACH—PARK AVENUE—(432-0576). #1—*Home Alone.* #2—*Dances With Wolves.*

514. LYNBROOK—LYNBROOK—(593-1033). #1—*Edward Scissorhands.* #2—*Look Who's Talking Too.* #3—*Mermaids.* #4—*Dances With Wolves.* #5—*Home Alone.* #6—Through 1/17: *Hidden Agenda; Hang Fire.* Beg. 1/18: *Eve of Destruction.*

515. MALVERNE—TWIN—(599-6966). #1—*GoodFellas; The Rescuers Down Under.* #2—Through 1/17: *Three Men and a Little Lady.* Beg. 1/18: *White Fang.*

516. MANHASSET—MANHASSET—(627-7887). #1—*The Godfather Part III.* #2—Through 1/17: *Look Who's Talking Too.* Beg. 1/18: *Hamlet.* #3—Through 1/17: *Edward Scissorhands.* Beg. 1/18: *Flight of the Intruder.*

517. MASSAPEQUA—THE MOVIES AT SUNRISE MALL—(795-2244). #1—*Awakenings.* #2—*Home Alone.* #3—*Not Without My Daughter.* #4—*Kindergarten Cop.* #5—*The Godfather Part III.* #6—*Dances With Wolves.* #7—*Edward Scissorhands.* #8—Through 1/17: *Misery; Hidden Agenda.* Beg. 1/18: *Flight of the Intruder.* #9—*Look Who's Talking Too.*

519. MERRICK—MERRICK TWIN—(546-1270). #1—*Awakenings.* #2—*Home Alone.*

520. NEW HYDE PARK—HERRICKS—(747-0555). #1—*Awakenings.* #2—*The Rescuers Down Under; The Russia House.*

521. OCEANSIDE—OCEANSIDE—(536-7565). #1—*The Rescuers Down Under; GoodFellas.* #2—Through 1/17: *Ghost.* Beg. 1/18: *Flight of the Intruder.*

522. PORT WASHINGTON—MOVIES—(944-6200). #1—*Home Alone.* #2—*Mermaids; The Rescuers Down Under.* #3—*Awakenings.* #4—*Avalon; GoodFellas.* #5—*Lionheart.* #6—*Not Without My Daughter.* #7—*Vincent & Theo; Havana.*

523. SOUNDVIEW CINEMAS—(944-3900). #1—*Green Card.* #2—*Dances With Wolves.* #3—*The Bonfire of the Vanities; Misery.* #4—*Kindergarten Cop.* #5—*The Sheltering Sky.* #6—*The Russia House.*

524. ROCKVILLE CENTRE—FANTASY—(764-8000). #1—*Kindergarten Cop.* #2—*The Godfather Part III.* #3—*The Godfather Part III.* #4—*The Sheltering Sky.* #5—*Green Card.*

525. ROCKVILLE CENTRE—ROCKVILLE CENTRE—(678-3121). #1—*Misery.* #2—*Awakenings.*

526. ROSLYN—ROSLYN—(621-8488). #1—*Dances With Wolves.* #2—*Awakenings.*

527. SYOSSET—SYOSSET—(921-5810). #1—*Edward Scissorhands.* #2—Through 1/17: *The Bonfire of the Vanities; Look Who's Talking Too.* Beg. 1/18: *Hamlet.* #3—*Awakenings.*

528. SYOSSET—UA CINEMA 150—(364-0700). *The Godfather Part III.*

530. VALLEY STREAM—SUNRISE—(825-5700). #1—*Robot Jox.* #2—*Not Without My Daughter.* #3—*Lionheart.* #4—*The Godfather Part III.* #5—*Look Who's Talking Too.* #6—*Kindergarten Cop.* #7—*Misery.* #8—*Home Alone.* #9—*The Rookie.* #10—*Predator 2; The Rescuers Down Under.* #11—*Edward Scissorhands.* #12—*Hang Fire.* #13—*Three Men and a Little Lady.*

532. WESTBURY—DRIVE-IN—(334-3400). #1—Through 1/17: *Kindergarten Cop.* Beg. 1/18: *Flight of the Intruder.* #2—*Lionheart.* #3—Through 1/17: *The Godfather Part III.* Beg. 1/18: *Eve of Destruction.*

533. VALLEY STREAM—GREEN ACRES—(561-2100). #1—*Awakenings.* #2—*Dances With Wolves.* #3—*The Russia House.* #4—*Ghost.* #5—*Mermaids.*

534. WESTBURY—WESTBURY—(333-1911). #1—*The Godfather Part III.* #2—*Cyrano de Bergerac.*

Suffolk County

600. BABYLON—BABYLON—(669-3399). #1—*Home Alone.* #2—*Look Who's Talking Too.* #3—*Kindergarten Cop.*

601. BABYLON—SOUTH BAY—(587-7676). #1—Through 1/17: *The Russia House.* Beg. 1/18: *White Fang.* #2—Through 1/17: *Misery.* Beg. 1/18: *Eve of Destruction.* #3—*Not Without My Daughter.* #4—*The Godfather Part III; The Rescuers Down Under.*

602. BAY SHORE—CINEMA—(665-1722). *Awakenings.*

603. BAY SHORE—LOEWS SOUTH SHORE MALL—(666-4000). #1—*The Bonfire of the Vanities; Look Who's Talking Too.* #2—*Mermaids.*

606. BROOKHAVEN—MULTIPLEX—(289-8900). #1—*Awakenings.* #2—*Not Without My Daughter.* #3—*Lionheart.* #4—*Green Card.* #5—*Misery.* #6—*Mermaids.* #7—*Home Alone.* #8—*The Godfather Part III.* #9—*Edward Scissorhands.* #10—*Look Who's Talking Too.* #11—*The Rescuers Down Under; The Russia House.* #12—*Kindergarten Cop; Dances With Wolves.*

608. COMMACK—MULTIPLEX—(462-6953). #1—*Lionheart.* #2—*Awakenings.* #3—*Not Without My Daughter.* #4—*Green Card.* #5—*The Godfather Part III.* #6—*The Russia House.* #7—*The Rescuers Down Under.* #8—*Look Who's Talking Too.* #9—*Mermaids.* #10—*Edward Scissorhands; Kindergarten Cop.* #11—*The Sheltering Sky; Dances With Wolves.* #12—*Misery; Home Alone.*

610. CORAM—THE MOVIES AT CORAM—(736-6200). #1—*The Godfather Part III.* #2—*Awakenings.* #3—*Home Alone.* #4—*Edward Scissorhands.* #5—*Not Without My Daughter.* #6—*Lionheart.* #7—Through 1/17: *Misery; Hidden Agenda.* Beg. 1/18: *Flight of the Intruder.* #8—Through 1/17: *Look Who's Talking Too.* Beg. 1/18: *The Bonfire of the Vanities.* #9—*Dances With Wolves.* #10—*Kindergarten Cop.*

611. CORAM—PINE—(698-6442). #1—*Kindergarten Cop.* #2—*The Godfather Part III.* #3—*Home Alone.* #4—*Edward Scissorhands.*

612. EAST HAMPTON—CINEMAS—(324-0448). #1—*The Godfather Part III.* #2—*The Sheltering Sky.* #3—*Home Alone.* #4—Through 1/17: *Kindergarten Cop.* Beg. 1/18: *Hamlet.* #5—*Awakenings.*

613. ELWOOD—ELWOOD—(499-7800). #1—*Green Card.* #2—*Not Without My Daughter.*

615. GREENPORT—GREENPORT—(477-0500). Closed for the season.

616. HUNTINGTON—SHORE—(421-5200). #1—*Awakenings.* #2—*Kindergarten Cop.* #3—*Dances With Wolves.* #4—*The Russia House.*

617. HUNTINGTON STATION—WHITMAN—(423-1300). *The Godfather Part III.*

618. ISLIP—ISLIP—(581-5200). #1—*The Godfather Part III.* #2—*Edward Scissorhands.* #3—*Lionheart.*

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New York MAGAZINE

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619. LAKE GROVE—MALL SMITH HAVEN—(724-9550). #1—*Edward Scissorhands.* #2—*Awakenings.* #3—*The Russia House.* #4—*Lionheart.*

620. LINDENHURST—LINDENHURST—(888-5400). Through 1/17: *Ghost.* Beg. 1/18: *Havana.*

621. MATTITUCK—MATTITUCK—(298-4405). #1—*Kindergarten Cop.* #2—*Home Alone.* #3—*The Russia House.* #4—*Awakenings.* #5—*Mermaids.* #6—*Misery.* #7—*Look Who's Talking Too; Hidden Agenda.* #8—*Lionheart.*

623. NORTHPORT—NORTHPORT—(261-8600). Through 1/17: *Ghost.* Beg. 1/18: *Havana.*

625. PATCHOGUE—THE MOVIES AT PATCHOGUE—(363-2100). #1—*Kindergarten Cop.* #2—*The Godfather Part III.* #3—*Look Who's Talking Too.* #4—*The Russia House; Havana.* #5—*Home Alone.* #6—*Awakenings.* #7—Through 1/17: *Robot Jox; Hang Fire.* Beg. 1/18: *Flight of the Intruder.* #8—*Dances With Wolves.* #9—*Mermaids.* #10—*Edward Scissorhands.* #11—Through 1/17: *Misery; Hidden Agenda.* Beg. 1/18: *Hamlet.* #12—*Not Without My Daughter.* #13—*Lionheart.*

627. PORT JEFFERSON—MINI EAST—(928-6555). *Dances With Wolves.* **WEST—***Mermaids.*

630. SAG HARBOR—SAG HARBOR—(725-0010). Through 1/17: *Freeze—Die—Come to Life.* Beg. 1/18: *Vincent & Theo.*

631. SAYVILLE—SAYVILLE—(589-0232). #1—*Kindergarten Cop.* #2—*The Rescuers Down Under; GoodFellas.* #3—*Misery; Hidden Agenda.*

633. SMITHTOWN—SMITHTOWN—(265-1551). Through 1/17: *Ghost.* Beg. 1/18: *Havana.*

634. SOUTHAMPTON—SOUTHAMPTON—(283-1300). #1—*Edward Scissorhands.* #2—*Not Without My Daughter.* #3—*Look Who's Talking Too.* #4—Through 1/17: *The Russia House; The Bonfire of the Vanities.* Beg. 1/18: *Flight of the Intruder.* #5—*Dances With Wolves.*

635. STONY BROOK—LOEWS—(751-2300). #1—*Look Who's Talking Too; The Russia House.* #2—*Not Without My Daughter.* #3—*The Godfather Part III.*

636. WEST ISLIP—TWIN—(669-2626). #1—Through 1/17: *Misery.* Beg. 1/18: *White Fang.* #2—*The Rescuers Down Under; Dances With Wolves.*

638. WESTHAMPTON—HAMPTON ARTS—(288-2600). #1—*The Godfather Part III.* #2—*Not Without My Daughter.*

639. WESTHAMPTON—WESTHAMPTON—(288-1500). *Kindergarten Cop.*

NEW YORK STATE

AREA CODE 914

Westchester County

700. BEDFORD VILLAGE—BEDFORD PLAYHOUSE—(234-7300). #1—*Dances With Wolves.* #2—*Not Without My Daughter.*

702. BRONXVILLE—BRONXVILLE—(961-4030). #1—*Dances With Wolves.* #2—*The Sheltering Sky.* #3—*Awakenings.*

703. GREENBURGH—CINEMA 100—(946-4680). #1—*The Sheltering Sky.* #2—*Awakenings.*

704. HARRISON—CINEMA—(835-5952). *Edward Scissorhands.*

705. HARTSDALE—CINEMA—(428-2200). #1—*Green Card.* #2—*The Godfather Part III.* #3—*Kindergarten Cop.* #4—*Dances With Wolves.*

706. HAWTHORNE—ALL WESTCHESTER SAW MILL—(747-2333). #1—*Awakenings.* #2—*Green Card.* #3—*Home Alone.* #4—*Edward Scissorhands.* #5—*Dances With Wolves.* #6—*Mermaids.* #7—*Misery.* #8—*The Godfather Part III.* #9—*The Russia House.* #10—*Kindergarten Cop.*

707. LARCHMONT—PLAYHOUSE—(834-3001). *The Godfather Part III.*

708. MAMARONECK—PLAYHOUSE—(698-2200). #1—*Awakenings.* #2—*Home Alone.* #3—*The Bonfire of the Vanities.* #4—*Kindergarten Cop.*

709. MOUNT KISCO—MOUNT KISCO—(666-6900). #1—*The Godfather Part III.* #2—*Mermaids.* #3—*Awakenings.* #4—*Kindergarten Cop.* #5—*Home Alone.*

712. NEW ROCHELLE—TOWN—(632-9700). #1—*The Godfather Part III.* #2—*Lionheart.*

Intruder

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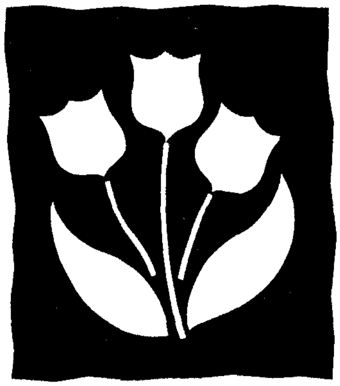

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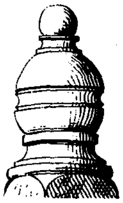

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714. PEEKSKILL—BEACH—(737-6262). #1—*Not Without My Daughter.* #2—*Edward Scissorhands.* #3—*Mermaids.* #4—*Dances With Wolves; The Rescuers Down Under.*

715. PEEKSKILL—WESTCHESTER MALL—(528-8822). #1—*The Bonfire of the Vanities.* #2—*Three Men and a Little Lady.* #3—*The Godfather Part III.* #4—*Home Alone.*

716. PELHAM—PICTURE HOUSE—(738-3160). *Kindergarten Cop.*

718. RYE—RYE RIDGE—(939-8177). #1—*Dances With Wolves.* #2—*Green Card.*

719. SCARSDALE—FINE ARTS—(723-6699). *Cyrano de Bergerac.*

721. WHITE PLAINS—GALLERIA—(997-8198). #1—*Edward Scissorhands.* #2—*Look Who's Talking Too; Three Men and a Little Lady.*

722. YONKERS—CENTRAL PLAZA—(793-3232). #1—*Not Without My Daughter.* #2—*Home Alone.* #3—*The Russia House.* #4—*Mermaids.*

723. YONKERS—MOVIELAND—(793-0002). #1—*The Godfather Part III.* #2—Through 1/17: *Look Who's Talking Too.* Beg. 1/18: *Flight of the Intruder.* #3—Through 1/17: *Misery; The Bonfire of the Vanities.* Beg. 1/18: *Hamlet.* #4—*Kindergarten Cop.* #5—*Edward Scissorhands.* #6—*Mermaids.*

724. YORKTOWN HEIGHTS—THE MOVIES AT JEFFERSON VALLEY—(245-0220). #1—*Misery.* #2—*Edward Scissorhands.* #3—*Awakenings.* #4—*Kindergarten Cop.* #5—*Hidden Agenda; Look Who's Talking Too.* #6—*The Russia House.* #7—*Lionheart.*

Rockland County

753. NANUET—MOVIES—(623-0211). #1—*Mermaids.* #2—*Dances With Wolves.* #3—*Green Card.* #4—*The Sheltering Sky.* #5—*Kindergarten Cop.*

755. NEW CITY—TOWN—(634-5100). #1—*The Godfather Part III.* #2—*Kindergarten Cop.* #3—Closed for construction.

756. NEW CITY—UA CINEMA 304—(634-8200). #1—*Home Alone.* #2—*Awakenings.*

757. NYACK—CINEMA EAST—(358-6631). *Awakenings.*

759. PEARL RIVER—CENTRAL—(735-2530). #1—*Home Alone.* #2—*Dances With Wolves.*

760. PEARL RIVER—PEARL RIVER—(735-6500). *Edward Scissorhands.*

764. LAFAYETTE—(357-6030). *Look Who's Talking Too.*

CONNECTICUT

AREA CODE 203

Fairfield County

800. BROOKFIELD—(775-0070). #1—*Dances With Wolves.* #2—*Kindergarten Cop.*

801. DANBURY CINE—(743-2200). #1—*Home Alone.* #2—*Green Card.* #3—Through 1/17: *Edward Scissorhands.* Beg. 1/18: *Hamlet.*

802. DANBURY—CINEMA—(748-2923). #1—*The Godfather Part III.* #2—*Awakenings.*

803. DANBURY—PALACE—(748-7496). #1—*Not Without My Daughter.* #2—Through 1/17: *The Russia House.* Beg. 1/18: *Edward Scissorhands.* #3—Through 1/17: *Mermaids; The Bonfire of the Vanities.* Beg. 1/18: *Flight of the Intruder.*

805. FAIRFIELD—COMMUNITY—(255-6555). #1—*Misery.* #2—*Kindergarten Cop.*

807. GREENWICH—CINEMA—(869-6030). #1—*Kindergarten Cop.* #2—*Dances With Wolves.*

808. GREENWICH—PLAZA—(869-4030). #1—*Green Card.* #2—*Awakenings.* #3—*Home Alone.*

809. NEW CANAAN—PLAYHOUSE—(966-0600). #1—*Kindergarten Cop.* #2—*The Godfather Part III.*

810. NORWALK—CINEMA—(838-4504). #1—*Lionheart.* #2—*Look Who's Talking Too.*

813. SOUTH NORWALK—SONO—(866-9202). 1/15–17: *Tong Tana: A Journey to the Heart of Borneo.* 1/18–21: *L'Atalante* (1934). 1/22–28: *Leningrad Cowboys Go America.*

814. SPRINGDALE—STATE—(325-0250). *Ghost.*

815. STAMFORD—AVON—(324-9205). #1—*Edward Scissorhands.* #2—Through 1/17: *The Bonfire of the Vanities.* Beg. 1/18: *Flight of the Intruder.*

816. STAMFORD—CINEMA—(324-3100). #1—*Not Without My Daughter.* #2—Through 1/17: *The Russia House; Look Who's Talking Too.* Beg. 1/18: *Hamlet.* #3—*The Sheltering Sky.*

817. STAMFORD—RIDGEWAY—(323-5000). #1—*The Godfather Part III.* #2—*Mermaids.*

818. STRATFORD—UA STRATFORD SQUARE—(377-5056). #1—*Kindergarten Cop.* #2—*Lionheart.* #3—*Edward Scissorhands.* #4—*Awakenings.* #5—Through 1/17: *Look Who's Talking Too.* Beg. 1/18: *Flight of the Intruder.* #6—*Mermaids.*

819. TRUMBULL—TRANS-LUX—(374-0462). #1—*Home Alone.* #2—*The Godfather Part III.* #3—Through 1/17: *Misery.* Beg. 1/18: *Hamlet.*

820. WESTPORT—FINE ARTS—(227-3324). #1—*Awakenings.* #2—*Dances With Wolves.* #3—*The Godfather Part III.* #4—*The Bonfire of the Vanities.*

821. WESTPORT—POST—(227-0500). *Home Alone.*

822. WILTON—CINEMA—(762-5678). *The Russia House.*

NEW JERSEY

AREA CODE 201

Hudson County

900. ARLINGTON—LINCOLN CINEMA FIVE—(997-6873). #1—*The Godfather Part III.* #2—*Home Alone.* #3—*Awakenings.* #4—*Edward Scissorhands.* #5—*Kindergarten Cop.*

902. JERSEY CITY—NEWPORT CENTER—(626-3200). #1—*The Godfather Part III.* #2—*Not Without My Daughter.* #3—*Misery.* #4—*Kindergarten Cop.* #5—*Lionheart.* #6—*Awakenings.* #7—*Look Who's Talking Too; The Bonfire of the Vanities.* #8—*Home Alone.* #9—*Mermaids.*

904. SECAUCUS—LOEWS MEADOW PLAZA 8—(902-9200). #1—*Look Who's Talking Too; Hidden Agenda.* #2—*Green Card.* #3—*Misery; The Bonfire of the Vanities.* #4—*Awakenings.* #5—*Lionheart.* #6—*Mermaids; The Rescuers Down Under.* #7—*The Godfather Part III.* #8—*The Sheltering Sky.*

905. SECAUCUS—LOEWS MEADOW SIX—(866-6161). #1—*Edward Scissorhands.* #2—*Kindergarten Cop.* #3—*Home Alone.* #4—*Not Without My Daughter.* #5—*Dances With Wolves.* #6—*The Godfather Part III.*

906. WEST NEW YORK—MAYFAIR—(865-2010). *Kindergarten Cop; Look Who's Talking Too.*

Essex County

910. BLOOMFIELD—CENTER—(748-7900). *Look Who's Talking Too.*

911. BLOOMFIELD—ROYAL—(748-3555). #1—*Edward Scissorhands.* #2—*The Godfather Part III.*

912. CEDAR GROVE—CINEMA 23—(857-0877). #1—*The Godfather Part III.* #2—*Dances With Wolves.* #3—*The Russia House.* #4—*Mermaids.* #5—*Home Alone.*

913. IRVINGTON—CASTLE—(372-9324). #1—*Lionheart; Child's Play 2.* #2—*Robot Jox; Hang Fire.*

916. MILLBURN—MILLBURN—(376-0800). #1—*Dances With Wolves.* #2—*The Russia House.*

Union County

930. BERKELEY HEIGHTS—BERKELEY—(464-8888). *Kindergarten Cop.*

931. CRANFORD—CRANFORD—(276-9120). #1—*Not Without My Daughter.* #2—*Kindergarten Cop.*

932. ELIZABETH—ELMORA—(352-3483). *The Godfather Part III.*

933. LINDEN—QUAD—(925-9787). #1—*Lionheart.* #2—*Edward Scissorhands.* #3—*Home Alone.* #4—*Kindergarten Cop; Mermaids.*

935. UNION—LOST PICTURE SHOW—(964-4497). *Cyrano de Bergerac.*

936. UNION—UNION—(686-4373). #1—*The Godfather Part III.* #2—*Awakenings.*

937. WESTFIELD—RIALTO—(232-1288). #1—*Edward Scissorhands.* #2—*Awakenings.* #3—*Look Who's Talking Too.*

938. WESTFIELD—TWIN—(654-4720). #1—*Dances With Wolves.* #2—*Green Card.*

Bergen County

950. BERGENFIELD—CINEMA 5—(385-1600). #1—*Awakenings.* #2—*Lionheart.* #3—*Edward Scissorhands.* #4—*Home Alone.* #5—*Kindergarten Cop.*

951. CLOSTER—CLOSTER—(768-8800). *The Godfather Part III.*

952. EDGEWATER—LOEWS SHOWBOAT—(941-3660). #1—*Kindergarten Cop.* #2—*Not Without My Daughter.* #3—*The Godfather Part III.* #4—*Lionheart.*

953. EMERSON—QUAD—(261-1000). #1—*Mermaids.* #2—*Not Without My Daughter.* #3—*Dances With Wolves.* #4—*The Godfather Part III.*

956. FORT LEE—LINWOOD—(944-6900). #1—*Home Alone.* #2—*Awakenings.*

958. OAKLAND—TWIN—(337-4478). #1—*Mermaids.* #2—*Not Without My Daughter.*

959. PARAMUS—CINEMA 35—(845-5070). Through 1/17: *Ghost.* Beg. 1/18: *Rocky V.*

960. PARAMUS—BERGEN MALL—(845-4449). *The Sheltering Sky.*

961. PARAMUS—ROUTE 4—(487-7909). #1—*Awakenings.* #2—*Dances With Wolves.* #3—*Misery; The Bonfire of the Vanities.* #4—*Green Card.* #5—*The Godfather Part III.* #6—*The Godfather Part III.* #7—*Home Alone.* #8—*Edward Scissorhands.* #9—*The Russia House.* #10—*Kindergarten Cop.*

962. PARAMUS—ROUTE 17—(843-3830). #1—*Mermaids.* #2—*Not Without My Daughter.* #3—*Lionheart.*

963. RAMSEY—CINEMA—(825-2090). *Edward Scissorhands.*

964. RAMSEY—LOEWS INTERSTATE—(327-0158). #1—*Lionheart.* #2—*Kindergarten Cop.*

965. RIDGEFIELD—PARK 10—(440-6661). #1—*The Godfather Part III.* #2—*Not Without My Daughter.* #3—*Look Who's Talking Too.* #4—*Home Alone.* #5—*Kindergarten Cop.* #6—*Green Card.* #7—*Lionheart.* #8—*Misery; Three Men and a Little Lady.* #9—*Awakenings.* #10—*Dances With Wolves.*

967. RIDGEWOOD—WARNER—(444-1234). #1—*Home Alone.* #2—*Awakenings.* #3—*The Godfather Part III.* #4—*Misery.*

968. RUTHERFORD—WILLIAMS—(933-3700). #1—*Home Alone.* #2—*Awakenings; The Rescuers Down Under.*

969. TEANECK—MOVIE CITY—(836-3334). #1—*Mermaids.* #2—*The Rescuers Down Under; Look Who's Talking Too.* #3—*Lionheart; Robot Jox.*

970. TENAFLY—CINEMA 4—(871-8889). #1—*Not Without My Daughter.* #2—*Misery.* #3—*The Russia House; Mermaids.* #4—*Look Who's Talking Too; The Rescuers Down Under.*

971. WASHINGTON TOWNSHIP—CINEMA—(666-2221). #1—*Green Card.* #2—*Kindergarten Cop.* #3—*The Russia House.*

972. WESTWOOD—PASCACK—(664-3200). #1—*Awakenings.* #2—*Home Alone.* #3—*Misery.* #4—*Look Who's Talking Too.*

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BRIEF MOVIE REVIEWS

COMPILED BY STEPHEN DUBNER

This index, arranged in alphabetical order, includes most, but not necessarily all, films currently playing.

The date in parentheses at the end of the capsule reviews refers to the issue of *New York* in which David Denby's review originally appeared; the numbers that follow the reviews refer to the theater numbers in the listings pages immediately preceding this section.

MPAA RATING GUIDE

G:	**General Audiences. All ages admitted.**
PG:	**Parental Guidance Suggested. Some material may be inappropriate for children.**
PG-13:	**Parents Strongly Cautioned. Some material may be inappropriate for children under 13.**
R:	**Restricted. Under 17 requires accompanying parent or adult guardian.**
NC-17:	**No children under 17 admitted.**

NEW FILMS

★ New films recommended by *New York*'s critic.

ALICE—(1 hr. 46 min.; 1990) Alice Tate (Mia Farrow), upper-class East Side matron, a demure, not very bright beauty in a mink coat and red hat, is one of Woody Allen's fluttering, meek heroines. Her high, rounded cheekbones, soft lips, and slightly misty blue eyes are so gently appealing that one feels one's heart break a little bit every time she drifts into view. But there's an element of embarrassment in the role. Having married a wealthy man (William Hurt) when she was very young, Alice has moved to Manhattan and adopted shopping as a way of life. Alice is quietly satirized, but so quietly that it's almost a form of coddling; she's meant to be lost and rather dim but also adorable and even noble. Alice, with the aid of some magic herbs, tries to change her life. The movie has charming moments, but it also has a peculiar, swank unreality—no one in it seems fully alive. *Alice* offers, of all things, a message. We have to give up big apartments and credit cards, move into small places downtown, and live for others. There's a sanctimonious tone in *Alice* that's awfully preachy—as if Shakespeare had turned *A Midsummer Night's Dream* into a fund-raiser for nunneries. With Joe Mantegna, Blythe Danner, and Alec Baldwin, all misused. Cinematography by Carlo Di Palma. (1/14/91) PG-13. **50**

AVALON—(2 hrs. 7 min.; 1990) The third movie in Barry Levinson's Baltimore series begins beautifully. After the first world war, Levinson's Russian grandfather, Sam Krichinsky (Armin Mueller-Stahl), arrives in America to join his four brothers, and Levinson gives us a fantasy of light—by some miracle, Sam arrives on July 4, and everything is gleaming. *Avalon* is great through the first large family party, in which the old jokes and quarrels and complaints—all the ritual noises of family gatherings—attain an almost symphonic richness. But then, like a balloon that has soared too high and lost its air, *Avalon* crumples. It is an affectionate work, but it lacks vitality; Levinson's view of his ancestors is claustrophobic and sexless. With Aidan Quinn, Elizabeth Perkins, Joan Plowright, and Lou Jacobi. (10/15/90) PG. **20, 38, 522**

★AWAKENINGS—(2 hrs. 1 min.; 1990) A mix of strength and weakness, intellectual boldness and commercial calculation. In a Bronx hospital in 1969, a personally timid but intellectually fearless doctor (Robin Williams) attempts to revive a group of apparently catatonic men and women, victims of a post-encephalitic neurological disorder. Penny Marshall, the director, plays the therapeutic sessions for comedy, a daring move that feels right; much of the material is bizarrely funny. Seemingly immobile patients will jerk to life when exposed to the right stimulus—music, in some cases, or a nurse playing the first card in a gin-rummy game. The "miracle drug" L-dopa brings them all to life, including Leonard Lowe (Robert De Niro), who has been ill since boyhood, a gnarled, angry man fussed over by his ancient mother (Ruth Nelson). Leonard begins walking and talking; he conducts a genteel courtship of a beautiful woman (Penelope Ann Miller) who visits her father in the hospital. The others stir, shake, and spring to life. Some of this happens too quickly and without the many half-steps, the strangeness of rising from a twenty-year sleep. Then the drug begins to fail, and the patients regress. De Niro is impressive: He conveys Leonard's lucidity throughout his increasing physical disarray. The material is ineluctably tragic, and so the upbeat ending—the doctor finds his humanity—seems a distraction from the tragedy. Steven Zaillian adapted Oliver Sacks's remarkable 1973 book. (12/17/90) PG-13. **5, 19, 25, 53, 80, 151, 152, 155, 159, 160, 200, 204, 206, 214, 217, 300, 302, 304, 306, 308, 310, 315, 319, 401, 406, 502, 503, 505, 506, 507, 517, 519, 520, 522, 524, 526, 527, 533, 602, 606, 608, 610, 612, 616, 619, 621, 625, 702, 703, 706, 708, 709, 724, 756, 757, 802, 808, 818, 820, 900, 902, 904, 936, 937, 950, 956, 961, 965, 967, 968, 972**

THE BONFIRE OF THE VANITIES—(2 hrs. 5 min.; 1990) A disaster of legendary proportions, complete with a positive blurb from America's greatest movie critic, Edward I. Koch (loose lips sink ships). Tom Wolfe's fictional account of the fall of Sherman McCoy, a Wall Street/Park Avenue champ, was heartless but brilliantly observed. Wolfe got every detail right, whereas director Brian De Palma gets nothing right. De Palma's high-decibel burlesque approach wipes out the sets and the actors. Instead of satire he gives us rabid lampoon, each actor mugging wildly as the camera spins, circles, dips, climbs, and ducks, trying desperately to find an unusual angle to shoot from. Nothing is observed; everything is hyped. Screenwriter Michael Cristofer's changes and transpositions lessen dramatic effectiveness, and even audiences with no knowledge or interest in the book (not to mention the real-life models) must sense that Tom Hanks, a charming light comedian, is wrong for Sherman McCoy, a part destined for an actor with some gravity in his bowels (William Hurt, for instance); that smirking Bruce Willis, as the drunken journalist who latches on to Sherman's story, may also be likable but doesn't move like a writer. Melanie Griffith as the sluttish southern climber Maria Ruskin (Sherman's mistress) has a few effective moments—the flesh is willing—but Griffith is a one-note performer. With Morgan Freeman and F. Murray Abraham. (1/7/91) R. **7, 19, 26, 33, 44, 44, 85, 152, 200, 213, 219, 301, 406, 510, 523, 527, 603, 610, 634, 708, 715, 723, 803, 815, 820, 902, 904, 961**

CINEMA PARADISO—(2 hrs. 3 min.; 1990) In Italian, Eng. subtitles. Giuseppe Tornatore's soft-grained reminiscence of growing up at the movies in a small Sicilian town. Tornatore's story is in the form of a parable about art and life. The hero, Salvatore, a young fatherless boy, attaches himself to the theater's projectionist, Alfredo (Philippe Noiret). For the boy, the cinema is experience, and he wants to emulate Alfredo. But Alfredo, embittered, feels cut off from experience, and, in a selfless act, persuades the boy to leave. The movie's grand scheme is hollow: Tornatore doesn't have a lot on his mind, though he acts as if he did. Much of the direction is buffoonish, though there are moments. (2/5/90) **12**

COME SEE THE PARADISE—(2 hrs. 12 min.; 1990) Alan Parker's movie tells the story of a New York union organizer (Dennis Quaid) who moves to California near the onset of World War II and falls in love with a beautiful young Japanese-American. With Tamlyn Tomita. R. **3, 19, 48, 307**

CYRANO DE BERGERAC—(2 hrs. 18 min.; 1990) In French, Eng. subtitles. Edmond Rostand's play is a flamboyant and heartfelt piece of kitsch, which, in the hands of an actor with a genius for pathos (like Derek Jacobi), can be a moving experience. But the makers of the new French *Cyrano* don't seem to know that the play is ersatz art. They mount it and play it as if it were tragic stuff, a national epic—something by Corneille or Victor Hugo at least. Tremendous realism, tremendous emotion, crowds, torches, battles, smoke, falling bodies . . . my God, it's overblown. The size of the production is out of all proportion to the fragile theatrical conceits at the heart of the play. And Gérard Depardieu, as Cyrano, is so large and violent, a rushing torrent of a man, that there remains little reason for Cyrano not to have the erotic triumphs he longs for. His oversize nose couldn't have slowed him down; a woman would have to be mad to want mousy little Christian (Vincent Perez) rather than him. With Anne Brochet. Directed by Jean-Paul Rappeneau. (11/19/90) PG. **49, 534, 719, 935**

★ DANCES WITH WOLVES—(3 hrs. 10 min.; 1990) Kevin Costner's directorial debut is a three-hour epic Western, and not at all bad, either. Lieutenant Dunbar (Costner), a Civil War hero on the Union side, takes a post deep in Sioux country. He approaches a tribe living nearby, gains their trust, learns their ways, and becomes one of them. Eventually, he fights at their side against their enemies and in return is treated as a traitor by the Army, whose soldiers, a low, scruffy bunch, are hell-bent on annihilating the savages. The movie is not deeply imagined; it's overdeliberate and more pictorial than dramatic (Costner works the horizon like a man who has just discovered silhouettes and sunsets). But even if Costner's camera technique is occasionally laughable, this is also an enjoyable, stirring, and extremely honorable movie. The doomed Sioux are heroic—dignified and fierce and strange—but not stiff-jointed or incomprehensible. They actually seem like people. And Costner's deliberateness pays off. He captures the hush that falls on the Western landscape, the strangeness of the new terrain. This is a movie about land—*turf,* finally, which is what the Indians had and the whites wanted. With Mary McDonnell. (11/19/90) PG-13. **18, 18, 64, 80, 200, 203, 302, 304, 305, 314, 406, 505, 512, 513, 514, 517, 523, 526, 533, 606, 608, 610, 616, 625, 627, 634, 636, 700, 702, 705, 706, 714, 718, 753, 759, 800, 807, 820, 905, 912, 916, 938, 953, 961, 965**

EDWARD SCISSORHANDS—(1 hr. 40 min.; 1990) Tim Burton doesn't have much of a story going for him in his new movie, and he tries to get by mainly on color and design. In a fifties suburban community (all solid yellows and blues and wall-to-wall banality), a woman pure in heart (Dianne Wiest) brings into her house a sad and lonely creature created by a mad scientist—a boy, Edward (Johnny Depp), complete except for his hands. At the end of each of his arms hangs a mess of blades and shears of different sizes. Slender, purple-pale, with his cheeks sucked in, Edward makes quick, darting attacks on the suburban hedges, creating fantastic sculptures. He also becomes an expert haircutter. Edward, as they say, can do anything with his scissors. The movie is what we don't need, a tale of pure innocence crossed with a self-glorifying fable of an artist. The boy is first lionized, then lusted after, then rejected by the bored local ladies. Burton's "innocence" draws on a good deal of misogyny (he turns the talented Kathy Baker into a lustful vulgarian). Winona Ryder, as Wiest's daughter, is all soulful eyes, but there's nothing to her. Visually pleasing but almost completely empty. With Vincent Price, Alan Arkin, and Anthony Michael Hall. (12/10/90) PG-13. **41, 152, 157, 158, 160, 206, 209, 210, 212, 213, 219, 222, 304, 306, 307, 310, 315, 317, 319, 406, 500, 503, 504, 514, 516, 517, 527, 530, 606, 608, 610, 611, 618, 619, 625, 634, 704, 706, 714, 721, 723, 724, 760, 801, 803, 815, 818, 900, 905, 911, 933, 937, 950, 961, 963**

THE END OF INNOCENCE—(1 hr. 42 min.; 1991) Dyan Cannon wrote and directed this film, in which she plays a woman who has caved in to everyday pressures and is sent by her parents to a rehabilitation clinic. After a reluctant entry into group therapy, she finds solace, humor, and strength among the similarly lost souls. With John Heard. R. **19**

EVE OF DESTRUCTION—(1 hr. 40 min.; 1991) Gregory Hines plays a "counter-insurgency expert" who must deal with a highly skilled and unfriendly robot. The Dutch actress Renee Soutendijk plays both the robot and the woman who designed the unruly android. Directed by Duncan Gibbins. R. **18, 36, 209, 307, 319, 514, 532, 601**

THE FIELD—(1 hr. 50 min.; 1990) Reviewed in this issue. PG-13. **26**

FLIGHT OF THE INTRUDER—(1 hr. 55 min.; 1991) Danny Glover, Willem Dafoe, and Brad Johnson star in this action picture set aboard a naval aircraft carrier in 1972 Vietnam. With Rosanna Arquette and Tom Sizemore. Based on the novel by Stephen Koontz. Directed by John Milius. PG-13. **18, 24, 34, 85, 209, 219, 302, 319, 406, 516, 517, 521, 532, 610, 625, 634, 723, 803, 815, 818**

FREEZE—DIE—COME TO LIFE—(1 hr. 45 min.; 1990) First-time Russian director Vitaly Kanevski's film—which won the Camera d'Or at Cannes this year—is about two young friends growing up during World War II in a mining town whose inhabitants are nearly as trapped as the war prisoners in the nearby labor camp. **81, 630**

★ **GHOST**—(2 hrs. 7 min.; 1990) Patrick Swayze, a young investment banker, is murdered on the street by an anonymous assailant and hangs around as a ghost to warn his girlfriend, Demi Moore, that she's in danger, too. The movie is a combined thriller and ghost story and it's much better than it should be, given its hokey subject. With Whoopi Goldberg as a medium, and young Tony Goldwyn, who has an innocent face and ambiguously arched eyebrows, as a young colleague of Swayze's. Directed by Jerry Zucker. (7/23/90) PG-13. **36, 511, 521, 533, 620, 623, 633, 814, 959**

THE GODFATHER PART III—(2 hrs. 44 min.; 1990) It certainly isn't boring, but much of it is heavy-spirited and glum, even solemn, as if the Mafia and the *Godfather* movies themselves had become unspeakably important facts of American life, and neither levity nor excitement were permitted. It's 1979, and Michael Corleone (Al Pacino), only about 60, but old in body and spirit, has withdrawn from the rackets and become a financier, buying himself respectability by contributing millions to the Catholic church. Seizing on fresh real-life scandals and rumors (not just the Sindona affair but the surprising early death of John Paul I), Mario Puzo and Francis Coppola ignore the American themes of the first two movies and involve the Corleone family in Vatican politics and finance. A lot of the screenplay is overexplicit and stiff—lazy—and the hushed solemnity gets a little thick. Anguished and saturnine and at times deeply funny, Pacino gives a detailed, moving performance. But the emotions that he's playing—self-abnegation, despair—don't fuel a large film, and the talented young Andy Garcia, as the rising young thug and new don, Vincenzo, isn't allowed to take over the movie. Gordon Willis's cinematography and Nino Rota's music are splendid, and there's a great 40 minutes or so at the end, in which Coppola intercuts a performance of *Cavalleria Rusticana* in Palermo with assassination plots in the opera house and the settling of scores in the Vatican and elsewhere. With Joe Mantegna as a Gotti-like hood; Eli Wallach as a wily old don; the disastrous Sofia Coppola as Michael's daughter; Talia Shire; and Diane Keaton. (1/7/91) R. **10, 18, 24, 32, 62, 65, 85, 151, 152, 153, 157, 160, 203, 210, 214, 215, 216, 218, 219, 222, 300, 302, 304, 305, 306, 315, 317, 318, 322, 406, 504, 505, 506, 512, 516, 517, 524, 528, 530, 532, 534, 601, 606, 608, 610, 611, 612, 617, 618, 625, 635, 638, 705, 706, 707, 709, 712, 715, 723, 809, 817, 819, 820, 900, 902, 904, 905, 911, 912, 932, 936, 951, 952, 953, 961, 965, 967**

★ **GOODFELLAS**—(2 hrs. 26 min.; 1990) The greatest film ever made about the sensual and monetary lure of crime. Martin Scorsese and Nicholas Pileggi have adapted Pileggi's 1985 nonfiction account *(Wiseguy)* of the life and not-very-hard times of real-life mafioso Henry Hill, who grew up in the mob, prospered, and after getting caught up in selling and taking drugs, was arrested by the Feds. The movie is a true hybrid, combining the packed factuality of journalism with the excitements of pace, humor, and violence that only a great fiction director can provide. Henry (Ray Liotta) narrates, celebrating the immoderate pleasures of his life; at the same time, we can see what vile filth he and his murdering friends Jimmy (Robert De Niro) and Tommy (Joe Pesci) really are. Throughout, the filmmaking is volatile and alive. The highlight: an astonishing traveling shot as Henry and Karen (Lorraine Bracco), the girl he's trying to impress, enter the Copacabana through a side door, pass through the kitchen, and out onto the floor of the club. The only problem with the movie is Henry himself, a hollow man who doesn't grow in consciousness. At the end, we have an empty feeling about him. Cinematography by Michael Ballhaus. (9/24/90) R. **12, 33, 42, 320, 511, 515, 521, 522, 631**

GREEN CARD—(1 hr. 48 min.; 1990) The depressing revelation of the movie is that Andie MacDowell's excellent performance in *sex, lies, and videotape* was a fluke. In this astonishingly conventional romantic comedy devised by Peter Weir, she is a prig who only loves plants (until she meets Gérard Depardieu, that is). And the terrible thing is that she really seems like a prig who only loves plants. As a French ruffian who longs for a new identity in the States, the great Depardieu brings a charge of energy and selfless passion to this piffle that should rightly put American actors to shame. (1/7/91) PG-13. **12, 26, 40, 55, 85, 200, 215, 312, 314, 512, 523, 524, 606, 608, 613, 705, 706, 718, 753, 801, 808, 904, 938, 961, 965, 971**

HAMLET—(2 hrs. 15 min.; 1990) Reviewed in this issue. PG. **6, 63, 219, 311, 406, 503, 516, 527, 612, 625, 723, 801, 816, 819**

HAVANA—(2 hrs. 20 min.; 1990) In the first half of Sydney Pollack's old-Hollywood melodrama, set on the eve of the Castro revolution, Robert Redford amusingly tries to play a sleaze—an American gambler who looks women up and down and longs for a high-stakes game. Unfortunately, Redford, with that athletic, loping walk of his, and his deep-down decency, doesn't move or sound like a cheapster. He glides through the role without much gusto. *Havana,* alas, suggests that the only place needing a revolution is Hollywood. The picture has a pleasant sort of big-American-movie bustle—the gay, noisy crowds of tourists feeling naughty in the bars and casinos, the tension in a late-night poker game—but the movie is much too bland. The romance between Redford and Lena Olin, an upper-class Fidelista, is a washout, and the whole movie, despite patches of witty writing and playing (Alan Arkin is very fine as a casino operator), lacks common sense. How can one honor, without irony, the commitment of Fidelistas years after the revolution has failed? *Havana* is a residue of the old Hollywood belief, dating back to blacklist days, that you have to be committed to *something*, even if it's wrong. With Tomas Milian as a shrewd policeman. (1/7/91) R. **19, 61, 83, 315, 522, 620, 623, 625, 633**

HIDDEN AGENDA—(1 hr. 48 min.; 1990) When an American civil-liberties attorney is murdered near Belfast, neither his fiancée nor the case's investigator buys the explanation of British officials. The pair form a reluctant alliance as death threats, cover-ups, and violence abound. With Frances McDormand, Brian Cox, Brad Dourif. Written by Jim Allen, directed by Ken Loach. R. **20, 38, 210, 406, 514, 517, 610, 621, 625, 631, 724, 904**

HOME ALONE—(1 hr. 38 min.; 1990) An eight-year-old has to cope with a pair of bumbling burglars when his family accidentally leaves him behind for Christmas vacation. With Macaulay Culkin as the boy, Joe Pesci and Daniel Stern as the burglars. Written by John Hughes, directed by Chris Columbus. PG. **7, 19, 31, 38, 53, 66, 87, 91, 150, 151, 152, 155, 159, 160, 200, 204, 206, 208, 211, 214, 217, 218, 219, 222, 300, 304, 306, 307, 310, 315, 316, 318, 322, 401, 406, 503, 505, 506, 507, 509, 513, 514, 517, 519, 522, 530, 600, 606, 608, 610, 611, 612, 621, 625, 706, 708, 709, 715, 722, 756, 759, 801, 808, 819, 821, 900, 902, 905, 912, 933, 950, 956, 961, 965, 967, 968, 972**

KINDERGARTEN COP—(1 hr. 50 min.; 1990) It isn't likely to appeal to Arnold Schwarzenegger's less patient fans. Arnold pushes people around in the beginning of the movie, but thereafter he's trying to be a person on screen (successfully, it turns out), and humanity is not what a lot of people want from him. In this obvious but enjoyable action-comedy, directed by Ivan Reitman, Schwarzenegger goes underground as a kindergarten teacher in a small town in Washington, and his size is used as a joke more than a menace. This is the most attractive of his performances, in part because he has to play against three outstanding women—Linda Hunt as a school principal, the witty Pamera Reed as a fellow underground cop, and Penelope Anne Miller as a young mom who takes a shine to the strange new teacher. (1/14/91) PG-13. **19, 38, 52, 68, 87, 150, 152, 153, 155, 157, 158, 160, 210, 211, 212, 213, 217, 218, 219, 222, 300, 304, 307, 313, 315, 316, 319, 400, 406, 503, 504, 506, 507, 509, 517, 523, 524, 530, 532, 600, 606, 608, 610, 611, 612, 616, 621, 625, 631, 639, 705, 706, 708, 709, 716, 723, 724, 753, 755, 800, 805, 807, 809, 818, 900, 902, 905, 906, 930, 931, 933, 950, 952, 961, 964, 965, 971**

LIONHEART—(1 hr. 45 min.; 1991) Lyon Gaultier (Jean-Claude Van Damme), upon learning that his brother has been brutally attacked, goes AWOL from the French Foreign Legion to seek revenge. Many, many skinned knuckles later, he completes his mission. Written and directed by Sheldon Lettich. R. **2, 5, 20, 22, 31, 38, 52, 89, 91, 150, 152, 156, 157, 158, 160, 200, 208, 211, 214, 218, 222, 300, 303, 313, 314, 317, 319, 503, 510, 522, 530, 532, 606, 608, 610, 618, 619, 621, 625, 712, 723, 724, 810, 818, 902, 904, 913, 933, 950, 952, 962, 964, 965, 969**

THE LONG WALK HOME—(1 hr. 37 min.; 1990) In 1955 Alabama, a white woman and her black housekeeper become unlikely partners in a fight against racial injustice. With Sissy Spacek, Whoopi Goldberg. Directed by Richard Pearce. PG. **19, 43**

LOOK WHO'S TALKING TOO—(1 hr. 25 min.; 1990) The thinking-out-loud baby of the original movie considers his life a dream, what with a great new dad and all, when along comes a baby sister who also thinks out loud (in the voice of Roseanne Barr, no less). With John Travolta and Kirstie Alley. Voices by Bruce Willis and Damon Wayans. Directed by Amy Heckerling. PG-13. **33, 60, 155, 160, 210, 217, 218, 219, 300, 304, 307, 313, 314, 319, 406, 505, 512, 514, 516, 517, 527, 530, 600, 603, 606, 608, 610, 621, 625, 634, 635, 721, 723, 724, 764, 810, 816, 818, 902, 904, 906, 910, 937, 965, 969, 970, 972**

MEN OF RESPECT—(1 hr. 53 min.; 1991) John Turturro plays Mike Battaglia, a soldier in the D'Amico criminal family, which is run by Rod Steiger. Through the urging of his wife and a psychic, Battaglia takes sudden and violent steps to ascend to the head of the family. R. **43**

MERMAIDS—(1 hr. 50 min.; 1990). In this pleasant, undistinguished, TV-style family comedy, Winona Ryder gives a comically earnest performance as a Jewish girl who loves the self-immolation of the saints while longing for the caresses of a handsome boy. Cher eats up the role of Ryder's selfish, red-hot mama, and Bob Hoskins is pleasing and sane as Cher's patient lover. Directed by Richard Benjamin. (1/7/91) PG-13. **3, 19, 24, 36, 45, 66, 85, 214, 311, 314, 319, 400, 500, 505, 506, 514, 522, 533, 603, 606, 608, 621, 625, 627, 706, 709, 714, 722, 753, 803, 817, 818, 902, 904, 912, 933, 953, 958, 962, 969, 970**

★ **METROPOLITAN**—(1 hr. 28 min.; 1990) In this immensely likable independent film, a group of New York preppies and debs gather in evening clothes at the Park Avenue apartment of one of the girls' parents and, to our astonishment, *speak*—in literate, complete sentences. They flirt, like all teenagers, but also hold forth, with comic solemnity, on such things as faith, morals, utopian socialism, and the likely doom of their own class. The hero and heroine are a little mousy, and the movie, as a whole, is too cozily on the side of chastity and goodness, yet most of *Metropolitan* is funny and graceful. That such a film exists at all in the time of meaningless $60-million movies may be considered a miracle. Written and directed by Whit Stillman. (8/13/90). **3**

MISERY—(1 hr. 45 min.; 1990) A writer of schlock romance novels (James Caan) cracks up on a snowy road and is nursed back to health by a woman (Kathy

Bates) who is his ultimate fan: She keeps him disabled and drugged and forces him to burn his "personal" manuscript and to revive the heroine of his romance novels, whom he had killed off in his last book. This Rob Reiner adaptation of Stephen King is amusing for a while—Kathy Bates's "literary" responses are a delicious parody of banality—but after a while the conventional side of the horror plot takes over, and we are left with the same scares and the same rolling-around-on-the-floor struggle to the death that we've had in dozens of other movies. One's question for Stephen King is this: Who's imprisoning him and forcing him to write one horror novel after another? If success is his prison, he has someone other than his fans to blame. With Richard Farnsworth, Lauren Bacall, and Frances Sternhagen. (12/10/90) R. **10, 19, 33, 51, 68, 89, 152, 158, 160, 200, 211, 219, 302, 313, 314, 319, 406, 503, 517, 523, 524, 530, 601, 606, 608, 610, 621, 625, 631, 636, 706, 723, 724, 805, 819, 902, 904, 961, 965, 967, 970, 972**

★ **MR. & MRS. BRIDGE**—(2 hrs. 4 min.; 1990) The latest work by the team of Ismail Merchant (producer), James Ivory (director), and Ruth Prawer Jhabvala (writer) is not only highly entertaining, it also manages the considerable task of making American provinciality and squareness, if not appealing, at least plausible and interesting. Walter (Paul Newman) and India Bridge (Joanne Woodward) are a middle-aged couple in Kansas City in the late thirties. They live in a fine big house and adhere to all the canons of respectability. Yet modern life in all its guises—war, sexual freedom, psychoanalysis, women's discontents, madness—is coming down on them. We take a kind of pleasure in seeing repressed people squirm. But the Bridges don't come apart: Blind and ignorant as they are, they are neither hypocrites nor fakes. Newman puts a lifetime of acting experience into Walter Bridge, an attorney of stern impulses who unconsciously lusts after his grown daughter; Woodward, with her slight stockiness now, her fluttering smile, brings an enchanting verbal music to India's conventionality. There's always a little push of anxiety in her readings. The movie is satirical yet not malicious. It's a minor classic. With Kyra Sedgwick, Blythe Danner. From Evan S. Connell's beautiful novels *Mrs. Bridge* (1959) and *Mr. Bridge* (1969). (11/26/90) PG-13. **55**

★ **THE NASTY GIRL**—(1 hr. 35 min.; 1990) In German, Eng. subtitles. Perhaps the least sententious movie about moral heroism ever made. The girl of the title (Lena Stolze) is the cherished daughter of a lower-middle-class family in Bavaria, a wide-eyed, pig-tailed little darling and teacher's pet (literally—she marries the teacher). Inspired, no doubt, by everyone's approval, Sonja develops a stubborn and mischievous streak. In the late 1970s, she enters an essay contest: What happened in your town during the Nazi period? And Sonja digs and keeps on digging, even after her guilty elders refuse to cooperate and threaten her with retribution. She's too naïve and youthfully egotistical to stop. The German director Michael Verhoeven based his film on the story of a real woman, Anja Rosmus, of Passau, but he decided to handle the material as comedy. The movie, in fact, is all play—serious play and satirical, angry play, and slapstick play, too. Borrowing from Brechtian tradition, Verhoeven occasionally uses stylized sets—a few pieces of furniture perched on a stage in front of a photographed backdrop, or a table and chairs, with Sonja and her family seated, seemingly floating around town. But even his use of the anti-realistic "alienation effect" is more for speed than anything. A bracing, high-spirited work. (11/5/90) **81**

NOT WITHOUT MY DAUGHTER—(1 hr. 57 min.; 1991) Betty Mahmoody (Sally Field), an American married to an Iranian-born doctor, is persuaded by her husband to visit his homeland. But he re-embraces Islam upon his return and forbids his wife and their young daughter to leave Iran. Based on Mahmoody's book. Directed by Brad Gilbert. PG-13. **7, 18, 34, 36, 60, 85, 151, 152, 160, 200, 204, 212, 213, 216, 305, 315, 318, 406, 504, 505, 506, 508, 517, 522, 530, 601, 606, 608, 610, 613, 625, 634, 635, 638, 700, 714, 722, 803, 816, 902, 905, 931, 952, 953, 958, 962, 965, 970**

ONCE AROUND—(1 hr. 55 min.; 1991) The first American feature by Swedish director Lasse Hallström *(My Life as a Dog)*, this ensemble comedy features a tight-knit and eccentric Italian family in Boston (headed by Gena Rowlands and Danny Aiello) that is nearly torn apart by an aggressive suitor (Richard Dreyfuss) to the elder, unmarried daughter. With Holly Hunter and Laura San Giacomo as the sisters. Written by Malia Scotch Marmo. R. **19, 61, 83**

PRIVILEGE—(1 hr. 43 min.; 1991) Yvonne Rainer's film involves a middle-aged white woman being interviewed by a black friend who is making a documentary about menopause. **1**

THE RESCUERS DOWN UNDER—(1 hr. 49 min.; 1990) In this new full-length Disney animated feature (accompanied by a new short, *The Prince and the Pauper*), Bernard and Miss Bianca, mouse superheroes, travel to Australia, where an eight-year-old boy is trying to protect an eagle from a ruthless poacher. G. **12, 160, 200, 309, 511, 515, 520, 521, 522, 530, 601, 606, 608, 631, 636, 714, 904, 968, 969, 970**

★ **REVERSAL OF FORTUNE**—(1 hr. 50 min.; 1990) Jeremy Irons plays Claus von Bülow with an edge of mordant fantasy and hollow-eyed, ghoulish elegance—Von Bülow with a touch of Boris Karloff—in this brilliantly elegant, subtle, and funny movie that Nicholas Kazan (screenwriter) and Barbet Schroeder (director) have made from the scandalous murder case. As Kazan and Schroeder tell it, Harvard law professor and ace defense attorney Alan Dershowitz (Ron Silver), the defender of lost causes and celebrated scoundrels, assembles a scruffy team of associates, students, and ex-students who pick apart the evidence that convicted Von Bülow; they then mount a successful appeal through the Rhode Island State Supreme Court. The movie is a complexly layered, ambiguous, and wonderfully suggestive account of the events. We see many versions of the ghastly Newport life of Claus and Sunny (Glenn Close), and though no final version of Sunny's fateful slip into irreversible coma is offered, we can make some substantial guesses about what happened. This is also the most potent screen satire of the upper class in this country since *Citizen Kane*. The life of Sunny and Claus, zombies in the ice palace, has a strange, frozen sadness. With a frightening and finally moving performance by Glenn Close as Sunny, who, in this telling, longs for oblivion. (10/29/90) R. **12, 37**

RIKYU—(1 hr. 56 min.; 1990) Hiroshi Teshigahara's drama about the sixteenth-century warlord Toyotomi Hideyoshi and Sen-no Rikyu, the spiritual mentor who elevated the Japanese tea ceremony to great heights and was eventually banished and forced by Hideyoshi to commit ritual suicide. With Rentaro Mikuni, Tsutomu Yamazaki, Yoshiko Mita, and Kyoko Kishida. **81**

ROBOT JOX—(1 hr. 24 min.; 1991) A futuristic movie about battles fought between two superpowers (the Common Market and the Federation) 50 years after the Earth has been torn apart by nuclear war. PG. **37, 160, 530, 625, 913, 969**

★ **THE RUSSIA HOUSE**—(2 hrs.; 1990) The Cold War is over, so this adaptation of John le Carré's *glasnost*-era spy novel, which is at bottom a call for cooperation, doesn't have much dramatic tension, but it's pleasurable anyway. The play of contrasting national types was part of the fun of the book, and Tom Stoppard, who wrote the screenplay, picks up on this. Among the intelligence higher-ups, the Brits (James Fox, Michael Kitchen) are saturnine but decent, the Americans (Roy Scheider, John Mahoney) intelligent but hard-nosed. Stoppard has retained the savor and the snap of Le Carré's dialogue and has devised a complex but lucid way of keeping the spy masters abreast of their impromptu field operative, Barley Blair (Sean Connery), a British publisher, ladies' man, alcoholic, and general screwup who is press-ganged into service when a beautiful Russian woman (Michele Pfeiffer) sends him some secret documents. Connery, bearded, is debonair and witty, and there's a surprise—a new, abashed quality in his acting. Director Fred Schepisi and his director of photography, Ian Baker, appear to be moved and delighted to be shooting in the Soviet Union. Moscow and Leningrad look grand and tragic. (12/17/90) R. **3, 18, 36, 36, 62, 85, 210, 213, 219, 308, 309, 315, 501, 510, 512, 520, 523, 533, 601, 606, 608, 616, 619, 621, 625, 634, 635, 706, 722, 724, 803, 816, 822, 912, 916, 961, 970, 971**

THE SHELTERING SKY—(2 hrs. 17 min.; 1990) Bernardo Bertolucci's version of Paul Bowles's famously erotic and sinister 1949 novel is beautiful and oh so vague—a chic, exasperating, borderline-preposterous movie. After the war, a fashionable New York couple, Porter (John Malkovich), and his wife, Kit (Debra Winger), as well as a socialite friend, Tunner (Campbell Scott), arrive in a North African port and quickly come apart. Porter and Kit are at odds, though exactly what is amiss between these two remains unfathomable. Porter is on some sort of undefined spiritual quest—for the immense silence at the edge of the desert, perhaps. Kit, after conducting an irritable dalliance with the feckless Tunner, follows her husband, uncomprehending, into the desert. Alienation and despair set in. But what did they expect? Antonioni did this sort of thing far better 30 years ago. Yet despite the fatuity, the movie is visually stunning. Vittorio Storraro uses generally subdued light, and the scraggly Saharan towns are fascinating. The movie is a failure, but it's a palpable experience of disorientation that can shadow your mood for days. (12/17/90) R. **26, 46, 219, 301, 311, 523, 524, 608, 612, 702, 703, 753, 816, 904, 960**

TAXI BLUES—(1 hr. 50 min.; 1990) A study of contemporary life in Moscow, where a cabbie and a jazz musician forge a quick relationship. With Piotr Zaitchenko and Russian rock star Piotr Mamanov. Directed by Pavel Lounguine. **81**

THREE MEN AND A LITTLE LADY—(1 hr. 40 min.; 1990) The baby with three bachelor "fathers" has grown into a precocious five-year-old whose actress mother plans a move to London for a role and a husband. Tom Selleck, Ted Danson, and Steve Guttenberg try to keep the happy family intact. PG. **21, 55, 216, 305, 505, 510, 512, 601, 530, 715, 721, 965**

TO SLEEP WITH ANGER—(1 hr. 50 min.; 1990) Danny Glover plays Harry Mention, a storyteller and trickster who turns up on the Los Angeles doorstep of his old friend Gideon (Paul Butler). Mention is treated like family until the mysteries surrounding his presence grow too loud. Written and directed by Charles Burnett. PG. **3**

VINCENT & THEO—(2 hrs. 18 min.; 1990) Robert Altman's portrait of the bond between the brothers Van Gogh: the driven, failed artist and his fiercely devoted art-dealer brother. With Tim Roth, Paul Rhys. PG-13. **3, 54, 309, 522, 630**

WHITE FANG—(1 hr. 44 min.; 1991) A drama of man and dog set in frigid Alaska. In this adaptation of Jack London's story about a wolf dog's strength and allegiance, Ethan Hawke plays the young explorer, Klaus Maria Brandauer the grizzled guide, and James Remar the heartless heavy who, when he owned White Fang, nearly had him killed in a staged dogfight. Directed by Randal Kleiser. PG. **21, 37, 44, 66, 511, 601, 601, 636**

REVIVALS

ALL ABOUT EVE—(2 hrs. 18 min.; 1950) Bette Davis said that if she was remembered for only one movie, she hoped it would be this one. It's a superb drama, witty and satirical, of the Broadway theater and its people. Joseph L. Mankiewicz won Oscars for both writing and directing it; George Sanders won one as Best Supporting Actor. **8**

LA DOLCE VITA—(2 hrs. 55 min.; 1961) In Italian, Eng. subtitles. An absorbing, epic, apocalyptic film by Fellini. Marcello Mastroianni is the gossip columnist whose cynicism and indifference lead him to observe others as a mirror of himself. With Anita Ekberg and Anouk Aimée. **9**

IMAGINE: JOHN LENNON—(1 hr. 43 min.; 1988) A documentary composed from more than 200 hours of footage of John and Yoko, including clips of previously unpublished music. Narrated by Lennon. Written by Sam Egan and Andrew Solt. Dir. Solt. R. **8**

NINOTCHKA—(1 hr. 50 min.; 1939) Garbo laughed, and you will, too. As the lady commissar who decides love in Paris is better than anything in Russia, she is enchanting. With Melvyn Douglas, who is a bit too low-key but very nice, and a diamond-hard Ina Claire. Dir. Ernst Lubitsch. **8**

SUNSET BOULEVARD—(1 hr. 50 min.; 1950) Gloria Swanson gives her finest performance in this mordant, cynical story of a silent-film star trying to make a comeback. With William Holden, Erich von Stroheim, and Nancy Olson. Dir. Billy Wilder. **8**

WEEKEND—(1 hr. 43 min.; 1969) In French, Eng. subtitles. Jean-Luc Godard's last film before he went completely off the deep end. It starts out promisingly as an inquiry into contemporary social, sexual, and marital problems, but things get murkier and more pretentious until bedlam engulfs the movie. The intellectual mishmash and technical anomie do Godard in. With Mireille Darc, Jean Yanne and Jean-Pierre Leaud. **1**

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BROADWAY

Previews and Openings

Sunday, January 20

MULE BONE—Robert Earl Jones stars in this long-lost 1930 collaboration between Harlem Renaissance authors Zora Neale Hurston and Langston Hughes, a comedy which takes place in a rural Florida community and revolves about Southern black society; directed by Michael Schultz. With Akosua Busia, Joie Lee, Eric Ware, Samuel E. Wright, Frances Foster, Paul Eckstein, Arthur French, Marilyn Coleman, Donald Griffin, Leonard Jackson, Kenny Neal, Reggie Montgomery, Edwina Lewis, Theresa Merritt, Mansoor Najeeullah, Sonny Jim Gaines, and Ebony Jo-Anne. Tuesday through Saturday at 8, Wednesday and Saturday at 2 and 3; $25-$35. Previews start 1/20 prior to a 2/14 opening; closes 3/17. A Lincoln Center production at the **Ethel Barrymore Theater,** 243 West 47th Street (239-6200). **IRLS**

Monday, January 21

LA BETE—David Hirson's comedy focusing on a French theatrical troupe touring the regions under the aegis of the Prince of France; directed by Richard Jones. Featured in the cast are Michael Cumpsty, Tom McGowan, Holly Felton, Suzie Plakson, James Greene, Patricia Kilgarriff, John Michael Higgins, Johan Carlo, and Dylan Baker. Previews start 1/21 prior to a 1/31 opening. (Previews and opening may be postponed one week, so please phone theater for confirmation.) At the **Eugene O'Neill Theater,** 230 West Forty-ninth Street (246-0220).

Now Playing

ASPECTS OF LOVE—Sarah Brightman and Barrie Ingham star in a musical, with adaptation and music by Andrew Lloyd Webber, based on David Garnett's novel, set in France in the 1950s. It traces the course of true love between an English youth and a French actress; directed by Trevor Nunn; lyrics by Don Black and Charles Hart; choreography by Gillian Lynne. With Danielle DuClos, Marcus Lovett, Kathleen Rowe McAllen, Walter Charles, and more. Ms. Brightman does not perform Wed. evening or Saturday mat. Opened: 4/8/90. Monday-Saturday at 8, Wednesday and Saturday at 2; $42.50-$55. **Broadhurst,** 235 West 44th Street (239-6200). 2 hrs. and 30 mins. **IRLS**

BLACK AND BLUE—A lavish and colorful musical revue, with plenty of excellent tap-dancing, conceived and directed by Claudio Segovia & Hector Orezzoli, stressing the raw power of traditional jazz and blues style; choreography by Henry LeTang, Cholly Atkins, Frankie Manning, Fayard Nicholas. With LaVern Baker, Linda Hopkins, Carrie Smith, Bunny Briggs, Ralph Brown, Lon Chaney, Jimmy Slyde, Dianne Walker, Dulé Hill, Tarik Winston, Dormeshia Sumbry. Tuesday-Saturday at 8, Saturday & Wednesday at 2, Sunday at 3, $40-$60. Opened: 1/26/89. At the **Minskoff Theater,** 200 West Forty-fifth Street (246-0102). 2 hrs. and 20 mins. ● ● **IRLS**

BUDDY—*The Buddy Holly Story.* Paul Hipp stars in a musical by Alan Janes, based on the life and times of the legendary rock and roll star who died in a plane crash in 1959 at the age of 22; directed by Rob Bettinson. Tuesday-Saturday at 8, Saturday at 2, Sunday at 3; $15-$55; Sunday at 7:30; $15-$42.50. **Shubert Theater,** 225 West 44th Street (239-6200). **IRLS**

CATS—A musical based on T. S. Eliot's delightful *Old Possum's Book of Practical Cats,* and presented with a first-rate cast of 23 talented American "cats"; directed by Trevor Nunn; music by Andrew Lloyd Webber; choreography by Gillian Lynne. Splendid scenery and costumes, lightsome, high-flying dancers, exciting and show-stopping lighting, canny and effervescent direction, and almost too much dazzlement. Opened: 10/7/82. Monday-Saturday (except for Thurs. which is always dark) at 8, Saturday at 2, Wednesday at 2, Sunday at 3, $37.50-$55. **Winter Garden,** Broadway & 50th Street (239-6200). 2 hr. 45 min. ● ● **IRLS**

CITY OF ANGELS—Tom Wopat and Michael Rupert are the co-stars of Larry Gelbart's imaginative and unusual thriller; music by Cy Coleman, lyrics by David Zippel, and the choreography is by Walter Painter; directed by Michael Blakemore. Result is an entertaining combination of musical comedy and private-eye films of the 1940s. It boasts a funny idea, plus a slew of juicy one-liners. With Charles Levin, Karen Fineman, Dee Hoty, Kay McClelland. Opened: 12/11/89. Tuesday-Saturday at 8, Saturday at 2, Sunday at 3, Wednesday at 2, $40-$55. At the **Virginia,** 245 West 52nd Street (246-0102). 2 hr. 30 min. ● **IRLS**

A FEW GOOD MEN—Perry King and Bradley Whitford star in Aaron Sorkin's play, a mystery of murder and military corruption offering nearly three cracklingly good hours of theater, with tension niftily interwoven with humor; directed by Don Scardino. With Kathleen McNemmy, Michael Countryman, Peter Crombie. For a 28-year-old novice playwright, Sorkin has done a bang-up job. Opened: 11/15/89. Monday-Saturday at 8, Saturday at 2, Wednesday at 2, $25-$40. At the **Music Box Theater,** 239 West Forty-fifth Street (239-6200). 2 hrs. and 45 mins. ● **IRLS**

FIDDLER ON THE ROOF—Topol stars in a production of the 1964 musical (based on the Tevye stories of Sholom Aleichem), with book by Joseph Stein, music by Jerry Bock, lyrics by Sheldon Harnick; choreography and direction based on Jerome Robbins's original dances. Featured in the cast are Marcia Lewis, Sharon Lawrence, Ruth Jaroslow, Ron Bohmer, Jack Kenny, David Pevener, Stephen Wright, Kathy St. George, Jennifer Prescott, Mark Zeller, Judy Dodd, Jerry Jarrett, Jerry Matz, Mike O'Carroll, David Masters, Tia Riebling, and Gary Schwartz. Tuesday through Saturday at 8, Saturday at 2, Sunday at 3; $25 to $55. At the **Gershwin Theater,** Fifty-first Street west of Broadway (586-6510). 2 hr. 40 min. **IRLS**

GRAND HOTEL—*The Musical:* By Luther Davis, Robert Wright, and George Forrest; based on Vicki Baum's novel which takes place in aBerlin hotel in the late 1920s; directed and choreographed by Tommy Tune. There is a skillful cast of twenty-nine, featuring Rene Ceballos (the ballerina, David Carroll (the baron), Chip Zien (the bookkeeper), Lynnette Perry (the secretary), Timothy Jerome (the businessman), John Wylie (the doctor), and Caitlin Brown (confidante). Monday-Saturday at 8, Saturday at 2; Wednesday at 2, $37.50-$55. Opened: 11/12/89. **Martin Beck,** 302 West 45th Street (246-0102). 2 hr. ● **IRLS**

JACKIE MASON: BRAND NEW!—He's back with plenty of new material, ranging from global warming to Marla Maples, with much much more in between. Tuesday-Saturday at 8 and Sunday at 3, $12 to $32. **Neil Simon,** 250 West 52nd Street (757-8646). 2 hrs. **IRLS**

LES MISERABLES—Musical, based on the Victor Hugo novel; book by Alain Boublil and Claude-Michel Schonberg, music by the latter, lyrics by Herbert Kretzmer; additional material furnishd by James Fenton; adapted and directed by Trevor Nunn and John Caird with their customary panache. With Robert Westenberg, J. Mark McVey (who, on 1/22, assumes the role of Jean Valjean), Christy Baron, Joe Kolinski, Matthew Porretta, Jacquelyn Piro, Ed Dixon, Evalyn Baron, Gregory Grant. A fugitive is pitted against a cruel, self-righteous police inspector in a lifelong struggle to evade capture. Tuesday-Saturday at 8, Sunday at 3, Saturday at 2; $25-$60; Wednesday at 2, $25 to $50. Opened: 3/12/87. 200 $16 tickets available at box office Monday-Thursday for students and senior citizens with I.D.s. **Imperial,** 249 West 45th Street (239-6200). 3 hr. 15 min. ● ● **IRLS**

ONCE ON THIS ISLAND—A musical based on Trinidadian author Rosa Guy's novel, *My Love, My Love,* set in the Caribbean, about a peasant girl's passion for the son of a wealthy land-owner. The book and lyrics are by Lynn Ahrens, the music is by Stephen Flaherty; the choreography is by Graciela Daniele who is also the director. With Eric Riley, Andrea Frierson, Ellis Williams, Milton Nealy, Nikki Rene, La Chanze, Jerry Dixon, Lillias White, Sheila Gibbs, Gerry McIntyre, Afi McClendon. Tuesday-Saturday at 8, Wednesday and Saturday at 2, Sunday at 3; $25-$47.50. Playwrights Horizons at the **Booth Theater,** 222 West 45th Street (239-6200). 90 min. **IRLS**

PETER PAN—Cathy Rigby stars (and flies) in a musical based on the 1904 novel by James M. Barrie; music by Moose Charlap, lyrics by Carolyn Leigh; additional music supplied by Jule Styne, additional lyrics by Betty Comden and Adolph Green. Fran Soeder is the director; choreography is by Marilyn Magness. (Original production conceived, directed, and choreographed by Jerome Robbins.) Featured in the cast are Stephen Hanan (who plays both Captain Hook and Mr. Darling), plus Cindy Robinson, Chad Hutchison, Holly Irwin, Don Potter, Lauren Thompson, and Britt West.Tuesday-Saturday at 7:30, Wednesday and Saturday at 2, Sunday at 3; $32.50-$50; through 1/20. (For every Tuesday's 7:30 performance, tickets are $35.) **Lunt-Fontanne Theater,** 205 West 46th Street (246-0102). 2 hr. 50 min. **IRLS**

THE PHANTOM OF THE OPERA—Andrew Lloyd Webber and Harold Prince's musical, based on Gaston Leroux's novel, lyrics by Charles Hart and Richard Stilgoe; choreography by Gillian Lynne. A terrific technical achievement chock-full of gorgeous scenery and costumes. The action takes place in 1860, and tells of a mysterious Creature (Kevin Gray) who lurks beneath the Paris Opera House stage and exercises a reign of terror over performers, audience, and stage hands alike. With Rebecca Luker (who plays the Creature's protegé), Hugh Panaro, Catherine Ulissey, Marilyn Caskey, George Lee Andrews, John Horton Murray, Leila Martin, Jeff Keller, Nicholas Savarine. Monday-Saturday at 8, Saturday at 2, Wednesday at 2, $35-$60. Opened: 1/26/88. **Majestic Theater,** 247 West 44th Street (239-6200). 2 hrs. and 30 mins. ● ● **IRLS**

THE PIANO LESSON—August Wilson's 1990 Pulitzer prize-winning play, well acted, well directed, and sincere, takes place in Pittsburgh in 1936 and stars Wendell Pierce as a sharecropper who wants to buy the land his grandfather worked on as a slave, and plans to sell an heirloom piano he and his sister (S. Epatha Merkerson) inherited in order to help pay for the land; directed by Lloyd Richards. With Ernie Scott, Rocky

Carroll, Apryl R. Foster, Tommy Hollis, Carl Gordon,˙ Rosalyn Coleman. Tuesday-Saturday at 8, Wednesday and Saturday at 2, Sunday at 3; $7.50 to $42.50; through 1/27. Opened: 4/16/90. **Walter Kerr,** 225 West 48th Street (582-4022). 2 hr. 50 min.

PRELUDE TO A KISS—John Dossett, John Randall,and Ashley Crow star in Craig Lucas'scomedy set in Manhattan, wherein a couple develops whirlwind love affair which ends in marriage, and weird complications ensue;directed by Norman René. Featured in the cast are Craig Bockhorn, Joe Ponazecki, Mary Louise Wilson, Pete Tyler, Kimberly Dudwitt, Michael Warren Powell, Tom Verica, Karen Ludwig, and Nick Gregory. Tuesday-Thursday at 8, Friday at 8, Saturday at 2 and 8, Sunday at 3, Wednesday at 2, $35-$42.50. Opened: 5/1/90. **Helen Hayes,** 240 West 44th Street (246-0102). 2 hrs. and 15 mins. **IRLS**

SHADOWLANDS—Nigel Hawthorne and Jane Alexander star in William Nicholson's romantic new play dealing with the true love story of C. S. Lewis and Joy Davidman, how they met, then fell in love, and, finally, secretly married; directed by Elijah Moshinsky in an agile and resourceful manner. It's a moving story and correctly opts for intimate effects. Featured in the cast are Michael Allinson, Robin Chadwick, Mary Layne, Paul Sparer, Edmund Davys, Hugh A. Rose, Jonathan Gold, and Lance Robinson. Tuesday-Saturday at 8, Saturday at 2, Sunday at 3, $32.50-$42.50; Wednesday at 2, $27.50-$37.50. Opened: 11/11/90. At the **Brooks Atkinson Theater,** 256 West 47th Street (719-4099). 2 hrs. and 30 mins. **IRLS**

SHOGUN—*(The Musical):* Philip Casnoff stars as Captain Blackthorne in a musical based on James Clavell's novel, about an English sea captain shipwrecked on the coast of seventeenth-century Japan who falls in love with a Japanese woman and becomes involved with the political and power struggles of the country. The book and lyrics are by John Driver, the music is by Paul Chihara; directed and choreographed by Michael Smuin. Featured in the cast are June Angela, who's irresistible, her singing a carillon of delight, and Francis Ruivivar, as shrewdly acted and resoundingly sung. The co-choreographer is Kirk Peterson. Tuesday through Saturday at 8, Wednesday and Saturday at 2, Sunday at 3; $35 to $55; Wednesday at 2, $27.50 to $47.50. At the **Marquis Theater,** 1535 Broadway (382-0100). 2 hrs. and 30 mins. **IRLS**

SIX DEGREES OF SEPARATION—Stockard Channing returns to John Guare's play about everything, with something in it for everyone, set in Manhattan, about a mugging victim who seeks refuge at an elegant dinner party, and is received with sympathy and understanding until...; directed perkily by Jerry Zaks. Featured in the cast are John Cunningham, Courtney B. Vance, Sam Stoneburner, David Eigenberg, Kelly Bishop, Peter Maloney, Brian Evers, Robin Morse, Philip LeStrange, Gus Rogerson, Robert Duncan McNeal, Evan Handler, Anthony Rapp, Stephen Pearlman, Mari Nelson. Tuesday-Saturday at 8; Wednesday and Saturday at 2; Sunday at 3; $35-$45. At the **Vivian Beaumont Theater,** in Lincoln Center, 150 West 65th Street (239-6200). **IRLS**

THOSE WERE THE DAYS—English-Yiddish revue, conceived by Zalmen Mlotek & Moishe Rosenfeld, with Bruce Adler, Eleanor Reissa (director & choreographer), Mina Bern, Lori Wilner,Robert Abelson. The action takes Jewish music & theater experience from shtetl to 2nd Avenue to Broadway. Monday, Wednesday, Thursday, Saturday at 8, Wednesday, Saturday, Sunday at 2, Sunday at 6; $35-$40. **Edison,** 240 West 47th Street (302-2302). 2 hr. 20 min. **IRLS**

OFF BROADWAY

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

THE AMERICAN PLAN—Richard Greenberg's romantic play is set in the heart of the Catskill Mountains where summer romance blooms in the shadow of the giant resorts, and an all-American boy seems to be the answer to a lonely young German-American emigre's problems. Featured in the cast are Joan Copeland, Jonathan Walker, Yvette Hawkins, Wendy Makkena, and D. W. Moffet; directed by Evan Yionoulis. Tuesday through Saturday at 8, Saturday at 7, Saturday and Sunday at 2:30; $35; through 1/18. A Manhattan Theater Club production, at the **City Center Theater,** 131 West Fifty-fifth Street (581-7907).

ASSASSINS—Book by John Weidman, music and lyrics by Stephen Sondheim, directed by Jerry Zaks; about America's villains, men and women who tried to kill our presidents; with Debra Monk, Terrence Mann, Jonathan Hadary, Annie Golden, Greg Germann, Eddie Korbich, Victor Garber, Joy Franz, Patrick Cassidy, Lee Wilkof, Marcus Olson, Jace Alexander, Lyn Greene, William Parry, Michael Shulman. Tuesday-Friday at 8, Saturday at 3 & 8, Sunday at 3 and 7; previews now prior to 1/27 opening. Only tickets obtainable are cancellations made available at b.o. an hour before performances. No phone orders. **Playwrights Horizons,** 416 West 42nd Street (279-4200).

BETTER DAYS—Richard Dresser's comedy-drama about surviving the nineties in an economically shell-shocked New England mill town; directed by John Pynchon Holmes. With Ann Talman, Daniel Ahearn, Larry Pine, James Gleason, Kevin McClarnon, Susan Greenhill. Tuesday through Saturday at 8, Sunday at 3; $12; from 1/20. At the **Primary Stages Theater,** 354 West 45th Street (333-7471).

A BRIGHT ROOM CALLED DAY—Tony Kushner's play, set in Berlin in 1933, and focusing on the birth of the Nazi regime, tells of two women: one goes to Berlin in 1990 to connect with history, the other, a bit-player in bad movies; both directed by Mihael Greif. Included in the cast are Marian Seldes, Frances Conroy, Henry Stram, Olek Krupa, Reno, Frank Riter, Joan Macintosh, Angie Phillips, Ellen McLaughlin, and Kenneth L. Marks. Call theater for details. **Public/LuEsther,** 425 Lafayette Street (598-7150).

CAMILLE—A story of true love at its truest, with all the sex, heartbreak, and sacrifice that true love implies; written by Charles Ludlam, based on the Dumas tale; directed by Everett Quinton (who plays Camille). Featured in the cast are Cheryl Reeves, Kevin Scullin, Georg Osterman, Eureka, Bobby Reed, Jim Lamb, Carl Clayboume, H. M. Koutoukas, Jean-Claude Vasseux, and Steven Pell. Friday at 8, Saturday and Sunday at 7; $25. At the **Charles Ludlam Theater,** One Sheridan Square (691-2271).

CARREÑO—Pamela Ross stars in this play, with music, based on the life of the great Venezuelan piano virtuoso and early feminist Teresa Carreño (1853-1917), play (in both English and Spanish) has resumed performances following a South American tour. Wednesday through Saturday at 8, Wednesday and Saturday at 2, Sunday at 3 and 7; $27.50. At the **INTAR Theater,** 420 West 42nd Street (279-4200).

THE COUNTRY GIRL—Clifford Odets's back-stage drama starring Karen Allen, David Rasche, and Paul McCrane in the tale of a once accomplished actor now battling between the bottle and a theatrical comeback; directed by Kenneth Frankel. Featured in the cast are Jim Abele, Geraldine Leer, Steve Mendillo,George Morfogen, and Henry LeBlanc. Through 2/10; $25 to $35; Tuesday through Saturday at 8, Wednesday, Saturday, and Sunday at 2. At the **Roundabout Theater,** 100 East Seventeenth Street (420-1360).

THE DANCE OF DEATH—August Strindberg's drama, directed by Shepard Sobel, focuses on a deadly marriage which propels the play's action. With Joanne Camp, Paul O'Brien, Richard Fancy. Wednesday through Friday at 8, Saturday at 5 and 9, Sunday at 2; 1/19-2/16; $12. **Pearl,** 125 West 22nd Street (645-7708).

DAUGHERTY AND FIELD OFF-BROADWAY—Musical revue with satirists, composers, comedians, mimics, musicians Bill Daugherty & Robin Field.Tuesday-Friday at 8, Saturday at 5 and 8:30, Sunday at 3; $20-$25. **Double Image,** 15 Vandam Street (924-1120).

DEAD MOTHER—(or *Shirley Not All in Vain*): Written and directed by David Greenspan, the comedy, set in Los Angeles, focuses on rotten marriages in Los Angeles. With (among others) Ron Bagden, Mary Schultz, and the playwright. Tuesday-Sunday at 8, Saturday & Sunday at 3; $25; through 2/10. At the **Public/Susan Stein Shiva,** 425 Lafayette Street (598-7150).

EARTH AND SKY—Jennifer Van Dyck and Justin Deas star in Douglas Post's drama which examines a woman's investigation into the mysterious murder of her lover; directed by Andre Ernotte. Tuesday through Thursday at 8, Sunday at 3, $25; Friday and Saturday at 8, $28; Saturday at 2, $20; from 1/17. **Second Stage Theater,** Broadway at 76th Street (873-6103).

FAITH JOURNEY, A MUSICAL MEMORY OF MARTIN—Jo Jackson's story of memorable moments in the life of Dr. Martin Luther King; directed by Larry Marshall. Wednesday at 11 a.m., Friday at 8, Saturday at 1, 4, and 8, Sunday at 4; $25. **Theater of Riverside Church,** 91 Claremont Avenue (222-8666)

FALSETTOLAND—Composer/lyricist William Finn's last of the Falsettoland trilogy about Marvin and his friends. Here, planning a bar mitzvah celebration, all come of age when they are forced to deal with a not-so-mysterious illness. The director is James Lapine, and featured in the cast are Heather MacRae, Lonny Price, Stephen Bogardus, Scott Waara, Jebby Handwerger, Faith Prince, and Janet Metz. Tuesday through Friday at 8, Saturday at 7 and 9:30, Sunday at 3 and 7; $30 to $35. At the **Lucille Lortel Theater** 121 Christopher Street (924-8782). **IRLS**

THE FANTASTICKS—The longest running show on or off Broadway; a gracious musical fable that has spawned much talent in its time. Children who saw it decades ago now bring their children to enjoy it. Featured in the present cast are Marilyn Whitehead, Kevin R. Wright, William Tost, George Riddle, Bryan Hull, Earl Aaron Levine, Steven Michael Daley, and the narrator, Robert Vincent Smith. Tuesday through Friday at 8, Saturday at 7 and 10, Sunday at 3 and 7:30; $28 to $32. Opened: 5/3/60. At the **Sullivan Street Theater,** 181 Sullivan Street (674-3838). ● ●

FORBIDDEN BROADWAY 1991—Creator/lyricist/director Gerard Alessandrini's satirical review is up to par, snuff, and lots of mischief. All the new stuff's here plus favorites back by popular demand. Featured in the cast are Suzanne Blakeslee, Jeff Lyons, Linda Strasser, Bob Rogerson; and the indefatigable Brad Ellis on piano. Opened: 9/15/88, and still going strong, ever-changing. Wednesday-Friday at 8:30, Saturday at 7:30 and 10:30; Sunday at 7:30; Wednesday at 2:30, Sunday at 3:30; $32.50 to $35. **Theater East,** 211 East 60th Street (838-9090). ● ●

FOREVER PLAID—A musical comedy, written and directed by Stuart Ross, tells of a semi-professional harmony group tour that was cut short by a car accident on the night of their first gig in 1964; now the "teen angels" are allowed one night at liberty on earth to do the show they never got to do in life. Featured in the staff are Jason Graae, Stan Chandler, Guy Stroman, and David Engel. Tuesday through Friday at 8, Saturday at 7:30 and 10:30, Sunday at 3 and 7:30; $30. Opened: 5/20/90. At **Steve McGraw's,** 158 West Seventy-second Street (595-7400). ●

GROWN UPS—A revival of Jules Feiffer's comedy about a newspaper writer who struggles to drown his parents' past and present influences as they echo in his personal relationships; directed by Lonny Price. Featured in the cast are Rosemary Prinz, Barry Craig Friedman, Barbara Niles, Len Stanger, Lisa Emery, and Lauren Gaffney. Tuesday through Saturday at 8, Sunday at 2 and 7; $25. An American Jewish Theater production at the **Susan Bloch Theater,** 307 West Twenty-sixth Street (633-9797).

GUILT WITHOUT SEX—Marilyn Sokol stars in a comedy revue with music. Thursday through Saturday at 8:30, Sunday at 3:30; $15. At the **Theater Arielle,** 432 West Forty-second Street (564-8038).

THE INFERNAL MACHINE—Revival of Jean Cocteau's play, retelling the Oedipus myth; directed by Robert Hupp. With Mark Waterman (Oedipus), Elise Stone (Jocasta), Harris Berlinsky, Pascale Roger, Keith Hamilton Cobb, Craig Smith, Jeanne Demers, Angela Vitale, Grant Neale, Joseph Menino, David Cheaney. Thursday through Saturday at 8, Sunday at 3; $16; through 2/1. In repertory with *When We Dead Awaken* (which see, through 2/15). A Jean Cocteau Repertory production at the **Bouwerie Lane Theater,** 330 Bowery (677-0060).

ITALIAN-AMERICAN RECONCILIATION—John Patrick Shanley's comedy exploring male-female relationships and the unsettling complications that can ensue; directed by Nancy Anderson. With Anthony DeRiso, Rose Alaio, Darlene Troiano. Wednesday-Saturday at 8, Sunday at 3; $10; 1/16 through 2/3. **Sargent,** 314 West Fifty-fourth Street (1/718-848-7420).

LANDSCAPE WITH MALE FIGURES—Martin Outzen, Rob Parker, and Jimmy O'Neill star in John Crabtree's farce about gay men and their insatiable pursuit of happiness through sexual fantasies; directed by John Wall. Featured in the cast are Martin Outzen, Rob Parker, Jimmy O'Neill. Wednesday through Friday at 8, Saturday at 6 and 9, Sunday at 7; $15; through 1/20. A Glines production at the **Courtyard Playhouse,** 39 Grove Street (869-3530).

THE LEGACY—The triumphant return of Gordon Nelson's history of gospel music; directed by Elmo Terry

Morgan. You might well clap your hands and stomp your feet, and have a great time to boot. Friday and Saturday at 8, Sunday at 3; $15. At the **National Black Theater,** 2033 Fifth Avenue (427-5615).

LET ME LIVE—OyamO's play, directed by Bill Mitchelson, is the story of a 19-year-old labor organizer threatened with the death penalty for attempting to incite insurrection in 1932 Georgia. Featured in the cast are Randy Frazier, Monte Russell, Rande Harris, Robert Jason, Mitchell Marchand, Earl Hagan, Leland Gant, Eugene Nesmith, and Lawrence James. Tuesday through Sunday at 8, Sunday at 3; $12. A Working Theater production at the **Harold Clurman Theater**, 420 West 42nd Street (967-5464).

LYNDON—Laurence Luckinbill has the title role in James Prideaux's play, adapted from Merle Miller's biography, a retrospective of the 36th president's career. Previewing now ($15); opening 1/17 ($20 to $25); Tuesday through Saturday at 8, Wednesday and Saturday at 2, Sunday at 3. **John Houseman Theater,** 450 West Forty-second Street (564-8038).

MAMA, I WANT TO SING—Desiree Coleman-Jackson stars in this fine gospel musical by Vy Higginsen who also narrates, with Kenneth Wydro and Doris Troy, about a girl in the choir who dreams of becoming a pop singer; Saturday at 5. Opened: 3/23/83. In repertory with *Mama, I Want to Sing, Part* II, Friday at 8, Saturday at 2 and 8, Sunday at 5; Sunday at 3, with a 20-member cast and 18 new gospel, rhythm and blues, and pop songs by Wesley Naylor. At the **Heckscher Theater**, Fifth Avenue at 104th Street (534-2804). ● ●

MAMBO MOUTH—Theater piece written and performed by John Leguizamo whose world of colorful and provocative Latino street characters will be revealed; directed by Peter Askin. Thursday through Saturday at 8, Sunday at 3; $18. At the **American Place Theater**, 111 West Forty-sixth Street (840-3074).

MONSTER IN A BOX—Spalding Gray's thirteenth autobiographical monologue, based on all the interruptions he experienced while trying to write a novel. Tuesday through Saturday at 8, Sunday at 3; $25; through 1/20 (then moves to the Vivian Beaumont upstairs for performances Monday nights, 1/21, 2/4, 11, 18, and 25). **Mitzi Newhouse Theater,** Lincoln Center, 150 West 65th Street (239-6200).

THE MY HOUSE PLAY—Wendy MacLeod's prize-winning comedy about family members who sound the battle cry when authorities plan to build a highway through their living room; directed by Rob Greenberg. Featured in the cast are Lewis J. Stadlen, Kathryn Erbe, Jayce Bartok, David Eigenberg, Leslie Lyles, and Welker White. Tuesday through Thursday at 8, Sunday at 7; $20; Friday and Saturday at 8, Sunday at 3; $24; from 1/17. At the **WPA Theater**, 519 West Twenty-third Street (206-0523).

NAKED MASKS/SPOKEN ACTION—An adaptation of Pirandello's *Six Characters in Seqrch of an Author*, developed and performed by the Bridge Company, directed by Holly Wolf, and dealing with incest, abandonment, and revelation. 1/23-26 at 8; 1/27 at 3; $12. **HOME for Contemporary Theater and Art**, 44 Walker Street (431-7434).

NUNSENSE—Dan Goggin's musical adventures, now in its sixth year, of five motivated nuns who mount a talent show to raise money for what they consider to be a good and noble cause. Now in the lively cast are Alicia Miller, Nancy E. Carroll, Alvaleta Guess, Lin Tucci, Amanda Butterbaugh. Tuesday-Thursday at 8, Saturday at 2, Sunday at 3, $30; Wednesday at 2; $27.50; Friday and Saturday at 8, $32.50. Opened: 12/12/85. At the **Douglas Fairbanks Theater,** 432 West Forty-second Street (239-4321). ● ●

OTHER PEOPLE'S MONEY—Steven Keats stars in Jerry Sterner's thoroughly professional piece of work; funny, serious, suspenseful, involving, disturbing, and, above all, expertly crafted; about the efforts of a small New England community to protect itself against acquisition by an unscrupulous Wall Street takeover artist; directed by Gloria Muzio. Featured in the cast are Priscilla Lopez, Lenka Peterson, Arch Johnson, and James Murtaugh. Tuesday through Friday at 8, Saturday at 3 and 8, Sunday at 3 and 7; $35. From 1/19 on, Saturdays will play at 7 and 10. Opened: 2/16/89. At the **Minetta Lane**, 18 Minetta Lane (420-8000). ●

PERFECT CRIME—Warren Manzi's cat-and-mouse duel between a detective and a wealthy female psychiatrist, set in a small Connecticut town; directed by Jeffrey Hyatt. Featured in the cast are Catherine Russell, Lionel Chute, Brian Dowd, Marcus Powell, and Dana Scott Galloway. Tuesday through Saturday (except for Wednesday night which is dark) at 8, Sunday at 3 and 7; Wednesday and Saturday at 2; $30. Opened: April, 1987. At the **47th Street Theater**, 304 West Forty-seventh Street (695-3401). ● ●

PHILEMON—A musical with book and lyrics by Tom Jones, music by Harvey Schmidt, directed by Fran Soeder; set in the Roman city of Antioch A.D.287 and focusing on an out-of-work actor/clown who is persuaded by the authorities to impersonate a great political and religious leader, only to find himself gradually becoming the man he is impersonating. Featured in the cast are Kim Crosby, Michael Tucci, Tony Floyd, Jean Tafler, Ken Kantor, Kathryn McAteer, and Joel Malina. Through 2/3. Wednesday and Friday at 8, Saturday at 3 and 8, Sunday at 2 and 7; $15. **York Theater**, 2 East Ninetieth Street (534-5366).

REPERTORIO ESPANOL—*Los Jibaros Progresistas*, Manuel Gonzalez's musical about a Puerto Rican farm family discovering "progress" in 1860; on a double bill with *El Huesped*, Juan Pedro Soto's play about a Puerto Rican family adjusting to life in New York; *La Viuda Alegre*, Franz Lehar's operetta features a Spanish translation of *The Merry Widow*;Gloria Gonzalez's comedy, *Cafe Con Leche;* Dolores Prida's comedy, *La Botanica.* Through January. Phone for specifics (zarzuelas, dance, etc.). Plays $15, musicals $20. **Gramercy Arts,** 138 East Twenty-seventh Street (889-2850).

REMEMBRANCE—Aideen O'Kelly and Malachy McCourt co-star in Graham Reid's play about a Protestant widower in Belfast whose son was killed by the Catholics. In the cemetery he meets a Catholic widow whose son was killed by the Protestants. Wednesday-Saturday at 8, Saturday and Sunday at 2, $20-$25. **Irish Arts Center**, 553 West 51st Street (757-3318).

ROMEO AND JULIET—Robert Sean Leonard and Gerit Quealy star as the ill-fated lovers in Shakespeare's tragedy, directed by Charles Keating. Featured in the cast are Stephen Schnetzer as Mercutio, and Beth Fowler as the nurse, Margot Dionne, Jeremy Johnson, Herb Klinger, plus twenty-one others. Thursday and Saturday, 2 and 8; Wednesday at 2; Sunday at 3; Friday at 8; $20 to $14; through 1/27. Riverside Shakespeare production, at the **Playhouse 91,** 316 East Ninety-first Street (831-2000).

ROMEO AND JULIET—Mark Neibuhr as Romeo and Miriam Healy-Louie as his Juliet star in the Theater for a New Audience production of the Shakespeare tragedy; directed by Bill Alexander. Friday at 8, Saturday at 2 and 8, Sunday at 3; Tuesday through Friday at 10:30 A.M.; $22.50; from 1/22. At the **Victory Theater**, 207 West 42nd Street (279-4200).

THE ROTHSCHILDS—Mike Burstyn is the star of the musical by Jerry Bock, with lyrics by Sheldon Harnick, and book by Sherman Yellen, based on Frederick Morton's biography, which traces the rise of a man from the Frankfurt ghetto, together with his five sons, who finally create the most powerful banking houses of Europe; directed by Lonny Price. Featured in the cast are John Loprieno, Ray Wills, Charles Rubey, Nick Corley, and David Cantor. Wednesday at 2:30 and 8, Thursday and Friday at 8, Saturday at 2:30 and 8, Sunday at 2:30 and 6:30; $35 to $37. Opened: 2/25/90. At the **Circle in the Square Downtown Theater**, 159 Bleecker Street (254-6330).

THE SEAGULL—Chekhov's comedy, this time set in 1927 Long Island, and directed by A. M. Raychel, with a cast of thirteen. Thursday-Saturday at 8:30, Saturday at 3:30; through 1/26; $15. At the **Theater-Studio**, 740 Eighth Avenue (719-0500).

SHERLOCK HOLMES: THE ECLIPSE CONSPIRACY—Written and directed by Fred Fondren, play involves Holmes and Watson romping through intrigue, exposing spies, and combating their enemy, Professor Moriarty. With Walter Walker, Olga Bagnasco, Stephen Broker, Robert Ramos, Helen Catalanotti, Derek Johnson, Fred Fondren, Sarah Fuerstein. Wednesday-Saturday at 8; $10; through 2/2. At the **Prometheus**, 239 East 5th Street (477-8689).

SMOKE ON THE MOUNTAIN—Connie Ray's blue-grass musical comedy about a depression-era family traveling through the South bearing witness to their religion with banjo, fiddle, and songs; directed by Alan Bailey. Featured in the cast are Connie Ray, Reathel Bean, Jane Potter, Kevin Chamberlin, Robert Olsen, Linda Kerns and Dan Manning. Wednesday through Saturday at 8, Wednesday and Saturday at 2, Sunday at 3 and 7; $30. At the **Lamb's Theater**, 130 West Forty-fourth Street (997-1780).

THE SUM OF US—David Stevens's play, starring Tony Goldwyn, with Richard Venture, Neil Maffin, and Phyllis Somerville, and directed by Kevin Dowling, tells of an unconditional love story about a father and his son. The play is set in Australia. Tuesday through Friday at 8, Saturday at 7 and 10, Sunday at 3 and 7:30; $27.50 to $32.50. At the **Cherry Lane Theater**, 38 Commerce Street (989-2020).

TAKING STOCK—Richard Schotter's comedy about two changing relationship of two sixty-year-old gentlemen who take inventory of their sporting goods store on the Upper West Side; directed by Marilyn Chris, featuring George Guidal, Lee Wallace, and Stephen Singer. Tuesday, Wednesday, Thursday, Saturday at 8, Sunday at 2 and 7; $19 to $22. **Jewish Repertory Theater**, 344 East Fourteenth Street (505-2667).

TOWNSHIP FEVER—Mbongeni *(Sarafina!)* Ngema's new South African musical (he's responsible for the entire book, music, and lyrics, musical arrangements, orchestrations, concept, choreography, and direction—honest!) presents an insider's view of the toll that apartheid has taken on striking workers. Through 1/20; $15-$35; Tuesday-Saturday at 8, Saturday at 2, Sunday at 2 and 7. Lincoln Center production at the Brooklyn Academy of Music's **Majestic Theater**, 651 Fulton Street, Brooklyn (1/718-636-4126).

WHEN LIGHNING STRIKES TWICE—M. Koutoukas's two one-man extravaganzas, *Only a Countess May Dance When She's Crazy* and *Awful People Are Coming Over So We Must Be Pretending To Be Hard at Work and Hope They Will Go Away*, directed by Eureka. Everett Quinton stars first as a post-apocalyptic countess, and then as a married suburbanite. Tuesday, Wednesday, and Thursday at 8; through 2/28; $20. **Theater of the Ridiculous**, One Sheridan Square (691-2271).

WHEN WE DEAD AWAKEN—Henrik Ibsen's classic, directed by Eve Adamson, about an aging artist (Arnold Rubeck) who encounters a mysterious woman (Angela Vitale) as well as his lost youth, and their voyage from a health resort into the wild mountainside; through 2/15; Thursday through Saturday at 8, Sunday at 3; $16. In rotating repertory with Jean Cocteau's *The Infernal Machine* (which see, through 2/1), directed by Robert Hupp. A Jean Cocteau Repertory Theater production at the **Bouwerie Lane Theater**, 330 Bowery (677-0060).

OFF OFF BROADWAY

THE BAD PLAY—Ana Maria Simo's play about a suburban American family and their Cuban maid, complete with seduction, hypochondria, inappropriate song and dance; directed and choreographed by Stephanie Skura. Featured in the cast are Saskia Noordhoek Hegt, Karl Anderson, Skura (the choreogrpaher-director), Eric Diamond, Barrie Raffel, and Karen Langevin. 1/17-20, 24-27 at 9:30; $10. **Performance Space 122**, 150 First Avenue (477-5288).

THE BEAUTY PART—A revival of S. J. Perelman's comedy about a modern-day Candide who leaves home penniless in search of life's ultimate truths; directed by Laurence Gewirtz and Ronald Bly, working with eleven actors in over forty roles. Wednesday through Saturday at 8, Saturday at 2 and Sunday at 3; $10; through 1/27. A Liberty Stage Company production at **Ubu Theater**, 15 West 28th Street (675-1569).

BRACE UP!—Play, based on Chekhov's *Three Sisters*, in a translation by Paul Schmidt, directed by Elizabeth LeCompte, featuring performers of the Wooster Group, and the translator. Friday through Sunday at 8; $12; from 1/18. **The Performing Garage,** 33 Wooster Street (966-3651).

DARK HOURS—Jennifer Maisel's play tells the story of a sculptor blinded at the height of his career, and the woman who comes to take care of him; directed by Dan Oliverio. Thursday through Saturday at 8, Sunday at 3; $10; through 1/27. At **Studio Four-A,** 29 East Nineteeth Street (691-8366).

DOUBLE BILL—Eve Ensler's *Reef and Particle*, followed by Barry Jay Kaplan's *Bananas and Water*, both directed by Paul Walker. Wednesday through Sunday at 8; through 1/20; $12. A Reef and Water production at the **HOME for Contemporary Theater and Art**, 44 Walker Street (431-7434).

THE EDUCATION OF A PARK AVENUE PRINCESS—Steven Gold's play, directed by Veronica Stone, is set during the waning days of the 1984 presidential campaign. With Lisa Bays, Jonee Silver, Pam Field, Steven Platt, Douglas Cowland, and George Greenfield. Thursday-Saturday at 8; through 1/26; $10. At the Good Shepherd-Faith Presbyterian Church's **Theater**, 152 West 66th Street (1/718-937-4864).

EXCERPTS FROM THE ATTORNEY GENERAL'S REPORT ON PORNOGRAPHY—Adapted from the Justice Department's 1986 paper commissioned by Edwin Meese and performed by the cast as an overlapping collage. Thursday through Sunday at 8, Saturday also at 10; 1/17 through 20; $10. A Hard Place Theater production at the **Oasis Theater's Playground Theater**, 230 East Ninth Street (473-5043).

FROZEN STYPH—At Ronald Jay Cohen's comedy, audiences are invited to attend a dinner party in honor of the late frozen food king. Evening includes dinner. Wednesday-Sunday at 8; $65. Participatory Theater production at **Il Sole**, 40 West 56th Street (696-8585).

FIRE (EMPTY YOUR CLOSETS IF YOU WANT NO FIRE)—A one-woman play, written and directed by Bina Sharif, telling of a woman who emigrates to America from India, leaving her mother behind with a promise to return. 1/17-20, 24-27, 1/31-2/3, at 8; $5. **Theater for the New City**, 155 First Avenue (254-1109).

THE GIFT OF WINTER—Michael Slade's stage adaptation based on the book by John Leach and Jean Rankin, with music by David Evans and lyrics by Faye Greenberg, directed by James Learned, is set in a town of long, long ago, and offers an explanation of the history of snow, complete with an ogre, the Grinch, and the Abominable Snowman. It has something for the whole family. Friday at 7:30, Saturday and Sunday at 1 and 3:30; $5-$7; through 1/20. **TADA Theater**, 120 West Twenty-eighth Street (627-1732).

THE HISTORY OF PORNOGRAPHY—Written and directed by Kevin Malony, play chronicles the evolution of man's sexual conditions and his obsession with pornography. Through 1/26; $8; phone for times. **Ohio Theater**, 66 Wooster Street (924-0077).

THE LAST INTIMACY—Jean Reynold's comedy is a love story set in a funeral home; directed by Alan Wynroth. Thursday through Saturday, 1/24, 25, 26, at 8; 1/23 and 27 at 3; $6. Playwrights' Developmental at the **ReGenesis**, St. Mark's Church In-the-Bowery, 10th Street and 2nd Avenue (533-4650).

LINE—Israel Horovitz's play about 5 people who want to be first in line, directed by Doug Lieth, choreographed by Leava Hall; Wednesday, Saturday, Sunday at 9:30; $10. In repertory with *I—Land*, *excerpts from Sonia Picer's novel about the ups and downs of* daily life in Manhattan; directed by Laura Josepher, Thursday and Friday at 9:30; $10. **13th Street Theater**, 50 West Thirteenth Street (675-6677). ● ●

MEASURE FOR MEASURE—The Shakespeare Stage Company's presentation features Clifton Bolton, Craig Wroe, Dina Corsetti, Debra Whitfield, William Felix, Keith Suranna, Brendan Ford, Wesley Stevens, Edward Furst, T. Ryder Smith, Donald Grody, Lisa Griffith, Lewis Musser, Thom Haneline, and Tom Dale Keever. Tuesday through Saturday at 8, Sunday at 3; $10; 1/17 through 2/3. At the **Westbeth Center Theater**, 151 Bank Street (741-0391).

THE MISANTHROPE—Moliere's satirical drama on manners, mores, and unrequited love, translated by Richard Wilbur, directed by Eleanore Tapscott. Thursday through Saturday at 8, Sunday at 3; $10; through 2/24. At the **Westside Repertory Theater**, 252 West Eighty-first Street (874-7290).

SANDRA AND THE JANITOR—William Packard's playet, followed by his *War and Play*, another playlet, directed by Aloha Brown, and describing good and evil struggles between the sexes. With Miho, Laura Bittle, Dan Grinko, and Jon Hollingsworth. Thursday-Saturday at 8, Sunday at 7; through 1/27: $10. A Door Production at the **Producers Club Theater**, 358 West Forty-fourth Street, upstairs (517-6168).

MURDER AT MIDNIGHT—Audience participation mystery, written & directed by Joni & Ron Pacie. Tuesday at 8, Thursday & Friday at 11, Sunday at 10; $25. **Theater East**, 211 East 60thStreet (838-8528).

STARMITES—A rock and roll romp through Inner Space, with music and lyrics by Barry Keating, book by Barry Keating and Stuart Ross; directed by Gabriel Barre. It concerns a shy young girl who finds herself in her favorite comic book world where she battles the forces of evil, saves the galaxy, and still makes it home in time for dinner. Friday at 7, Saturday at 3 and 7, and Sunday at 3; through 1/18. At the **Hartley House**, 413 West Forty-sixth Street (666-1716).

3-D WORLD—Sixteen actors portray over forty roles in Dominic Orlando's play about the whirlwind of events surrounding a civil war in Central America; directed by Karin Bowersock. 1/17, 18, 19, 23, 24, 25, and 26 at 8; 1/20 and 27 at 3; $8. A No-Pants Theater Company production at the **Synchronicity Space Theater**, 55 Mercer Street (246-7485).

THREE SISTERS—A revival of Anton Chekhov's classic drama about love and the struggle for happiness, directed by Harv Dean; with a cast of fourteen. Wednesday through Saturday at 8, Sunday at 3; through 1/27. At the **Second Studio for Actors**, 163 West Twenty-third Street (463-7050).

TONY 'N' TINA'S WEDDING—A wedding at St. John's Church, **81 Christopher Street**; then a reception at **147 Waverly Place**, with Italian buffet, champagne, and wedding cake. Tuesday through Saturday at 7, Sunday at 2; phone for prices. (279-4200).

TRIPLE BILL—Conrad Bromberg's *At Home*; Robert Carroll's *Heat Lightning*; Robert Pine's *Landscape with Waitress*; with Tom Lees, Terese Conway, Lee Leonard, Madeline Johnson, Mary-Jean O'Neil, and Neal King. 1/17 to 20. Phone theater for details. **Sanford Meisner Theater**, 164 Eleventh Avenue (206-1764).

TWO ONE-ACTERS—Joanna M. Glass's *Canadian Gothic* and *American Modern*, directed by Brenda Lynn Bynum, and both presenting two different societies (the Canadian prairie and Urban America), drawing parallels and contrasts between them. Featured in the casts are Kathleen Vestuto, M. Cochise Anderson, James Jenner, David Fuller, Judith Jarosz. Tuesday through Sunday (1/22 -27) and Tuesday through Saturday (1/29-2/3). Sunday at 3; other dates at 8; $10. **Oasis Theater**, 230 East 9th Street (673-3706).

UNDYING LOVE—*(L'Amor, Toujours, La Mort)* Charles Horine's comedy stars George Wolf Reily and Nicola Sheara as two love-drunk paramours with an insatiable passion for sex and death; directed by George Elmer. Thursday through Saturday at 8, Sunday at 3 (and on Monday, 1/27, an additional performance at 8); $12; 1/17 through 2/3. At the **Westbeth Theater,** 151 Bank Street (741-0391).

WE ARE YOUR SISTERS—*(Black Women in the Nineteenth Century)*:A documentary drama, wherein four woman talk together about their childhood experiences under slavery; adapted by Stephanie von Hirschberg and Ardelle Striker from a collection edited by Dorothy Sterling; directed by Leon E. Bailey. Through 1/27; $10; phone theater for specifics. At the **Mazur Theater**, 555 East 90th Street (787-0422).

WHAT THE BUTLER SAW—A revival of the late Joe Orton's 1969 classic comedy of off-color errors with mistaken identities, sexual perversions, psychological parlor games in an unusual insane asylum; directed by Barbara Scholfield. Featured in the cast are Colleen DeSalvo, Christine Zito, Andrew Greenway, Paul Todaro, Gregg Rothman, and Pete Smith. Wednesday through Saturday at 8; $10. An Independent Theater production at the **House of Candles Theater,** 99 Stanton Street (353-3088).

WHITE STONES—A theater piece with folk-rock music telling of a boy rushing to discover his own salvation as he battles the unraveling of his mind; written and composed by William L. Boesky; directed by Toni Kotite. A rock band acts as Greek chorus. Thursday-Sunday, through 1/20, at 8; $10-$12. **La MaMa E.T.C.**, 74A East 4th Street (475-7710).

A WINDOW ON THE NETHER SEA—A visual theater piece on water, written, designed and directed by Paul Clay and Lora Nelson, with sound composed by Dan Lindy. 1/17-20, 24-27, 31, 2/1-3, at 8; $10. **Downtown Art**, 84 East 4th Street (979-7362).

A WOMAN CALLED TRUTH—Patricia R. Floyd stars in Sandra Fenichel Asher's play based on the true story of Sojourner Truth, a crusader for black and women's rights, and her struggle to free herself and son from slavery; directed by Ernest Johns. Also in the cast are Jen Wolf, Kim Bey, Garnett Walters, Ricky Genero, and Doug Jewell. The musical score is comprised of American slave songs. Saturday at 8, Sunday at 2; 1/19 through 2/17; $8. At the **Open Eye Theater**, 270 West 89th Street (769-4143).

NEW YORK TICKET SERVICE

For information regarding theater, dance, and concert tickets, call 880-0755 Monday through Friday from 10:30 a.m. to 4:30. *New York* Magazine will be happy to advise you of their availability.

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GALLERIES

Galleries are generally open Tue.–Sat. from between 10 and 11 to between 5 and 6.

SOLOS

Madison Avenue and Vicinity

THOMAS HART BENTON—Works on paper executed between 1920 and 1974, plus a selection of paintings from museums and private collections; 1/19–3/2. Hirschl & Adler, 21 E. 70th St. (535-8810).

YVES BRAYER—A retrospective of landscape paintings and watercolors; through 2/28. Soufer, 1015 Madison Ave. (628-3225).

CHRISTOS CARAS/DIMITRIS MYTARAS—Expressionistic paintings by two Greek artists; through 1/30. Metropolis, 790 Madison Ave. (249-7844).

ARLESS DAY—Gouache paintings with collage cut from magazines; through 2/2. Cudahy's, 170 E. 75th St. (879-2405).

MARK GERO—New wood sculpture; through 1/25. Weintraub, 988 Madison Ave. (879-1195).

GREGORY GILLESPIE/LEONARD BASKIN—New realist paintings; through 3/2/New etchings; through 2/5. Forum, 1018 Madison Ave. (772-7666).

DAVID HELM—A sculpture installation titled "General Admission, Reservations Required" utilizing exaggerated pie charts and bar graphs painted onto large screens and suspended off the walls; through 2/2. Sculpture Center, 167 E. 69th St. (879-3500).

HARRY HOLLAND—Paintings that are a synthesis of figurative and still-life concerns, based on shapes of common objects cut from cardboard; through 1/30. Graham Modern, 1014 Madison Ave. (535-5767).

RICHARD KILEEN/ELEANORA OLIVETTI—Cut-out works with symbols drawn from Maori culture by a New Zealand artist/Collages of color photographs. Through 2/2. Urdang, 23 E. 74th St. (288-7004).

BRICE MARDEN—Five oil and encaustic paintings inspired by his travels in Greece, in a series titled "The Grove Group"; through 3/16. Gagosian, 980 Madison Ave. (744-2313).

GEORGE MCNEIL—New paintings based on New York City's neighborhoods; through 2/2. Hirschl & Adler Modern, 851 Madison Ave. (744-6700).

STEPHEN PACE—Abstract Expressionist paintings from the 1950s; through 2/23. Vanderwoude Tananbaum, 24 E. 81st St. (879-8200).

PABLO PICASSO—Ceramics, linoleum cuts, and works on paper; through 2/28. Kahan, 922 Madison Ave. (744-1490).

KIKUO SAITO—Recent paintings; through 1/31. Salander-O'Reilly, 20 E. 79th St. (879-6606), Mon.–Sat. 9:30–5:30.

DONALD SULTAN—New sculptures that explore ideas of material, mass, and containment; through 2/9. Knoedler, 19 E. 70th St. (794-0550).

57th Street Area

CHARLES BIEDERMAN—Abstract geometric paintings, gouaches, and reliefs; through 1/30. Borgenicht, 724 Fifth Ave. (247-2111).

ISABEL BISHOP/DEBRA BERMINGHAM—Prints and related drawings from the late 1920s through the 1980s which depict her observations of life around Union Square and portrayals of working women/Paintings of imaginary interior scenes filled with spatial ambiguities. Through 2/16. Midtown Payson, 745 Fifth Ave. (758-1900).

CHRISTIAN BOLTANSKI—New sculpture in an exhibition titled "Dead Swiss"; through 1/19. Goodman, 24 W. 57th St. (977-7160), Mon.–Sat. 10–6.

RICHARD CHIRIANI—A twenty-year retrospective of paintings and prints; 1/19–2/20. De Nagy, 41 W. 57th St. (421-3780).

WILLEM DE KOONING/JEAN DUBUFFET—An exhibition of paintings of women by both artists—the 1950–51 "Corps de dames" by Dubuffet and De Kooning's "Women," executed during 1950–53—that examines the pictorial and social sources of these works. Through 1/19. Pace, 32 E. 57th St. (421-3292).

KIM DO—Landscape paintings that take in angles of vision beyond those perceived by the human eye; through 2/2. Tatistcheff, 50 W. 57th St. (664-0907).

KIM DOMENE—Symbolic paintings by a Spanish artist; 1/16–3/2. Lladro, 43 W. 57th St. (838-9341).

LEE GATCH/KARL KNATHS—Abstract paintings from the 1950s and 60s by both; through 1/30. Deutsch, 29 W. 57th St. (754-6660).

P. S. GORDON/SUSAN SHATTER—Recent still life watercolors characterized by opaque passages of color and broad washes/Recent watercolors of the Grand Canyon and Alaska. Through 1/26. Fischbach, 24 W. 57th St. (759-2345).

GRACE HARTIGAN—A five-decade overview of abstract paintings; through 2/9. ACA, 41 E. 57th St. (644-8300).

PAUL H-O—New sculpture that meshes the organic with symbols of modern culture; through 2/2. Ross, 50 W. 57th St. (307-0400).

DAVID HOCKNEY—Prints and photographs; through 1/26. Drake, 50 W. 57th St. (582-5930).

HANS HOFMANN—Large painted panels that were made in 1950 as studies for a never-realized mural for the city of Chimbote, Peru; through 1/26. Emmerich, 41 E. 57th St. (752-0124).

FREDERICK KIESLER/LEONARD STOKES—Furniture drawings by this painter, architect, poet, and set designer who died in 1965/Collages using printed images from books. Through 2/2. McCoy, 41 E. 57th St. (319-1996).

LEE KRASNER—Abstract paintings from 1965 to 1970; through 1/26. Miller, 41 E. 57th St. (980-5454).

DAVID KRUEGER—Paintings and drawings with environmental themes; through 1/31. Frumkin/Adams, 50 W. 57th St. (757-6655).

CHERYL LAEMMLE—Recent paintings; through 2/2. Dintenfass, 50 W. 57th St. (581-2268).

ALEXANDER LIBERMAN—New gestural paintings on circular and rectangular canvases; through 2/2. Emmerich, 41 E. 57th St. (752-0124).

CREIGHTON MICHAEL—Linear wood wall sculptures that incorporate areas of stretched and painted linen; through 1/16. Siegel, 24 W. 57th St. (586-0605).

KARL MOMEN—New paintings and sculpture by this artist/architect who once worked as an assistant to Le Corbusier; through 1/31. Del Re, 41 E. 57th St. (688-1843).

JAMES MOORE—Illusionistic still-life paintings that depict tabletop groupings of fruits and vegetables in muted surroundings; through 2/28. Schmidt-Bingham, 41 W. 57th St. (888-1122).

HUGH O'DONNELL—Paintings and drawings executed since 1987, when the artist moved from London to New York, of color fields divided by vertical configurations; through 2/2. Marlborough, 40 W. 57th St. (541-4900).

VICTOR PASMORE—A retrospective of paintings by this 82-year-old British artist who was a co-founder of the Euston Road School; through 2/17. Center for International Contemporary Arts, 724 Fifth Ave. (586-2422).

WALTER PICHLER/ARNULF RAINER—Drawings/Self-portraits. Through 1/19. Ulysses, 41 E. 57th St. (754-4666).

ROLPH SCARLETT—Paintings, watercolors, and monoprints of geometric abstractions, from the 1940s; through 2/6. Schoelkopf, 50 W. 57th St. (765-3540).

KARL SCHRAG—Paintings of Maine landscapes and portraits; through 2/6. Kraushaar, 724 Fifth Ave. (307-5730).

GEORGE SUGARMAN—Recent collages; through 1/19. Washburn, 41 E. 57th St. (935-7697).

JORGE TACLA—A new series of imaginary landscapes painted in reverse, like negatives; through 2/9. Haime, 41 E. 57th St. (888-3550).

FREDERIC MATYS THURSZ—Paintings and works on paper that serve as new entries in a "diary" that continues to document this artist's forty-year exploration of color; through 2/9. Lelong, 20 W. 57th St. (315-0470).

SoHo and TriBeCa

SIAH ARMAJANI—Recent sculpture from his "Elements" series that comprises an assortment of structures by which a particular kind of room or domestic function can be recognized; 1/19–2/16. Protetch, 560 Broadway (966-5454).

BO BARTLETT—Paintings and drawings that encompass portraiture, landscape, still life, genre, and narrative; through 1/26. P.P.O.W., 532 Broadway (941-8642).

MICHAEL AURBACH—Sculptures that parody the Western funerary tradition; through 2/16. Steinbaum, 132 Greene St. (431-4224).

JENNIFER BARTLETT—Pastels; through 2/2. Cooper, 155 Wooster St. (674-0766).

WILLIAM BECKLEY—New work; through 2/9. Gibson, 568 Broadway (925-1192).

PAMELA BERKELEY—Painted portraits of well-known actors and actresses that attempt to de-emphasize their stage and screen personae; through 1/26. Einstein, 591 Broadway (226-1414).

THERESA BERNSTEIN—Watercolors and prints from 1918–1932; through 2/23. Sragow, 67–73 Spring St. (219-1793).

GUILLAUME BIJL—Recent sculptures titled "Compositions Trouvees"; through 1/12, at Shainman, 560 Broadway (966-5777); an installation titled "Martin Phillips Formal Wear Rental, Inc.," through 1/26, at Koury Wingate, 578 Broadway (966-5777).

MACYN BOLT—Carved and painted wood sculptures that resemble artifacts; through 1/31. Bromm, 90 W. Broadway (732-6196), by appointment only, Mon.–Fri. 10–5.

NATALIE BOOKCHIN—An installation that borrows from children's games and domestic crafts to comment on social and political issues; through 2/9. Franklin Furnace, 112 Franklin St. (925-4671).

ROBERT BORDO—Recent paintings that depict images such as an inverted aircraft or a telephone cord against delicate watery surfaces that are layered, stenciled, and stained to create a kind of metaphorical space; through 2/2. Alexander, 59 Wooster St. (925-4338).

ANGELA BOURODIMOS—Works made with polyester resin that incorporate symbols of nature and culture; through 1/26. Lang & O'Hara, 568 Broadway (226-2121).

CARL BRONSON—Abstract paintings on aluminum and wood panels; 1/19–2/16. Audiello, 142 Greene St. (966-8830).

BRUNO CECCOBELLI—Paintings, sculpture, and found-object assemblages from the 1980s; 1/16–2/9. Shainman, 560 Broadway (966-3866).

ALAN CHARLTON—A site-specific painting installation of fifty-eight canvases entitled "Four Walls Four Greys," by a British artist; through 1/22. Louver, 130 Prince St. (925-9205).

ROBERT COLESCOTT/RICHARD HULL—New paintings that examine political, social, and economic conditions in America today/Black and white works on paper that depict complex architectural mazes with skewed pespectives and ambiguous spatial relationships. Through 2/13. Kind, 136 Greene St. (925-1200).

NOEL COPELAND/SANA MUSASAMA—Painted totemic sculptures constructed with wood, metal, and clay/Expressionistic painted ceramic sculptures with crevices containing birds, roots, and other organically-shaped forms. Through 2/5. Kelly, 591 Broadway (226-1660).

SHEPPARD CRAIGE/MICHELLE MURPHY—New paintings by both; through 1/24. Perlow, 560 Broadway (941-1220).

JOHN CURRIN AND ROBIN KAHN—Collaborative works that explore "reaction" and "response"; through 2/16. Rosen, 130 Prince St. (941-0203).

JEFFREY DENNIS—New paintings that explore scale through the juxtaposition of disparate images; through 1/19. Ala, 560 Broadway (941-1990).

GIANNI DESSI—Recent paintings; through 2/2. Sperone Westwater, 142 Greene St. (431-3685).

VICTOR ELMALEH—New watercolors and collages; 1/22–2/16. Staempfli, 415 W. Broadway (941-7100).

SIMON FAIBISOVICH—Large-format paintings that depict life in the U.S.S.R.; 1/20–2/14. Kind, 136 Greene St. (925-1200).

MICHEL FRERE/MARY HAMBLETON—Recent expressionistic paintings and sculpture by a Belgian artist/New monotypes. Through 2/6. Auchincloss, 558 Broadway (966-7753).

KENJI FUJITA—Painted plywood floor sculptures and works on paper; through 2/29. Luhring Augustine, 130 Prince St. (219-9600).

SAM GLANKOFF/PETER SCHROTH—Abstract watercolors, woodcuts, and "Print-paintings" covering the years 1940–1982/Small paintings of American landscapes; 1/22–2/23. Munroe, 130 Prince St. (226-0040).

DEWITT GODFREY/PETER HRISTOFF—Large-scale works on paper that explore the physicality of this sculptor's materials/A journal that combines painting, drawing, and collage. Through 1/26. Beitzel, 102 Prince St. (219-2863).

ALAN GREENBERG—Two mixed-media installations that refer to Greek mythology and explore ideas of balance and justice; through 2/8. Foster Goldstrom, 560 Broadway (941-9175).

JOEL HANDORFF—Paintings of fossil fish on canvas, paper, Plexiglas, and silk; 1/19–2/28. Weiss, 68 Laight St. (925-7313), Sat. 1–6, weekdays by appointment.

DUNCAN HANNAH—Narrative paintings that depict imaginary scenarios; through 1/26. Cowles, 420 W. Broadway (925-3500).

RAND HARDY—Eighteen sculptures executed over the past twenty years—in bronze, iron, flame-cut steel, latex, foam-core board, plaster, and wood—that merge architectonic and organic forms; through 1/26. Sharp, 8 Spring St. (966-5888).

KEITH HARING/JEAN-MICHEL BASQUIAT—Paintings by both; through 2/9. Shafrazi, 130 Prince St. (274-9300).

MARK HARRIS/RAY HOLLAND—Work in collage and oil paint on canvas/Oil paintings on pieces of steel. Through 2/2. Condeso/Lawler, 76 Greene St. (219-1283).

ROHAN HARRIS—Abstract sculptures that start with wood understructures which the artist wraps with cloth, then covers with papier mache, oil paint, gel, and plaster; through 2/7. Hoffman, 429 W. Broadway (966-6676).

SUSAN HILLER—Mixed-media works on canvas, through 1/26, at Klagsbrun, 51 Greene St. (925-5157), and video works, through 2/2, at Hearn, 39 Wooster St. (941-7055).

FRANK HYDER—"Spirit Boxes" with painted panels that open to reveal entirely different interior images; through 1/26. Shapolsky, 99 Spring St. (334-9755).

MARGARET PONCE ISRAEL—A recreation of her Greenwich Village studio, and a selection of works, including screens, ceramic furniture, and vessels influenced by forms in nature; through 1/22. Twining, 568 Broadway (430-1830).

YEONG-GILL KIM—New monochromatic paintings that evoke the artist's childhood in Kyung-Joo, Korea; through 1/26. Yi, 249 Centre St. (334-5189).

KOMAR & MELAMID—A maquette and other works related to their installation in the Holy Rosary Roman Catholic Church, Jersey City; through 2/16. Feldman, 31 Mercer St. (226-3232).

BARBARA KRUGER—An installation of text and photographic images that makes use of the entire gallery; through 1/26. Boone, 417 W. Broadway (431-1818).

ROBERT KUSHNER—Black-and-white prints, including a recent project titled "Pelleas & Melisande," a portfolio of seven drypoint etchings based on the French Symbolist play; through 1/26. Crown Point Press, 568 Broadway (226-5476).

WILLY LENSKI—Paintings of isolated figures involved in solitary activities; through 2/23. Neo Persona, 51 Hudson St. (406-9835).

ARLENE LOVE AND LEE LIPPMAN—Two separate bodies of work by these artists who are married to eachother that relate to their travels together in Mexico; 1/17–2/16. Bennett Siegel, 140 W. Broadway (385-4434).

MARY LUCIER—A three-part installation titled "Asylum" consisting of an indoor garden, a rustic tool shed, and a video/machine area; through 2/23. Greenberg Wilson, 560 Broadway (966-2024).

JIM LUTES/HEATHER NICOL—Abstract paintings with aggressive markings by a Chicago artist/A site-specific sculpture installation titled "Trinity" that consists of three architectonic structures. Through 1/26. Ledis-Flam, 584 Broadway (925-2806).

INGE MAHN—Recent sculpture; through 2/6. Brown, 560 Broadway (219-1060).

MATTHEW MCCASLIN—Sculpture made with found objects and construction materials; through 2/2. Newburg, 580 Broadway (219-1885).

THOMAS MICHIELLI—Figurative paintings; through 2/2. Coup De Grace, 579 Broadway (431-5799).

DONALD MOFFETT/SCOTT LIFSHUTZ—A series of backlit cibatransparencies of images appropriated from sex porn videos accompanied by an activist text/Paintings that are portraits of his friends' backs; 1/18–2/16. Wessel O'Connor, 580 Broadway (219-9524).

JOHN MURPHY/ALIGHIERO E BOETTI—Paintings/Drawings. Through 1/26. Weber, 142 Greene St. (941-8727).

JOHN MURPHY—"Constellation" paintings and other recent works; through 1/26. Burgin, 130 Prince St. (219-8379).

PETER NADIN—"Poetry Room"—a one-year installation that changes monthly; through 8/31/91. American Fine Arts Co., 40 Wooster St. (941-0401).

KON-SU NAM/TARLETON BLACKWELL—A multi-media installation of symbolic arrays of numbers and imagery referring to WW2/Paintings that combine advertising and mass-media imagery and comment on such issues as poverty and violence. Through 2/16. Alternative Museum, 17 White St. (966-4444).

PATRICIA NIX—Painted assemblages of cupboards, drawers, and cases; through 2/9. Zarre, 379 W. Broadway (431-3456).

ERIC ORR/MIGUEL ANGEL RIOS—Paintings and sculpture/Totemic sculptures, wall reliefs, drawings, and maquettes. Through 2/2. Baghoomian, 555 Broadway (941-1410).

DAVID PARRISH—Photo-Realist still-life paintings; through 1/25. Meisel, 141 Prince St. (677-1340).

EVAN PENNY—Monumental sculptures of fragmented heads that are suggestive of museum antiquities; through 2/9. 49th Parallel, 420 W. Broadway (925-8349).

JEFF PERRONE—New ceramic works; through 2/9. Sperone Westwater, 121 Greene St. (431-3685).

ALBERT POPE—Ink-wash drawings and models of architectural projects produced between 1984–1989; through 1/26. Nichols, 83 Grand St. (226-1243).

ROBERT REID—Watercolor paintings based on landscape; through 2/10. Bace, 584 Broadway (925-3989).

ANTHONY JOSEPH SALVATORE—Paintings of religious imagery by this self-taught artist; through 2/9. Cavin-Morris, 100 Hudson St. (226-3768).

MARGO SAWYER—Sculpture and related works on paper; through 1/26. Toll, 146 Greene St. (431-1788).

ALAN SCARRITT—Sculptures made from found objects combined in different ways, photographic works, and a sound installation with its own phone line, tape decks, and movement detectors activated by gallery visitors; through 1/26. Lorence-Monk, 578 Broadway (431-3555).

CHRISTINA SCHLESINGER/NORRIS EMBRY—Recent large-scale paintings of birch tree trunks that reflect the artist's desire to connect the natural landscape with the human spirit/Works on paper that depict compositions of male and female nudes. Through 2/2. Katzen, 475 Broome St. (966-4469).

SOREN—Paintings inspired by a trip to the Easter Islands, by a Russian artist now living in New York; through 2/2. Rosenberg, 115 Wooster St. (431-4838).

FRANK STELLA—New works; through 1/26. 65 Thompson Street, 65 Thompson St. (219-2219).

ERIC STOTIK—Paintings of Surrealistic imagery on smashed tin cans, old money, and other found objects; through 2/9. Jamison Thomas, 588 Broadway (925-1055).

MYRON STOUT—Paintings and drawings from the artist's estate; through 1/31. Flynn, 133 Crosby St. (966-0426).

THEODORE SVENNINGSEN—Paintings; through 2/5. Sermas, 19 Greene St. (431-5743).

RIRKRIT TIRAVANIJA—An installation titled "Untitled, 1990 (Blind)"; through 2/2. Alexander, 270 Lafayette St. (941-9094).

MICHAEL VENEZIA—New oil paintings on long bars of wood, each of which is divided into three sections; through 2/9. Rubin Spangle, 395 W. Broadway (226-2161).

DAVID VON SCHLEGELL—Recent monochromatic paintings on panels; through 2/9. Viafora, 568 Broadway (925-4422).

ELLEN WEINER—Paintings in which Constructivist and geometric shapes are combined with references to natural forms; through 1/26. Pearl, 420 W. Broadway (966-5506).

LAWRENCE WEINER/CHRYSSA—New conceptual works titled "Dropped Stones"/New sculpture; 1/19–2/9. Castelli, 420 W. Broadway (431-5160).

DAVID WOJNAROWICZ—Mixed-media paintings and sculpture, plus photography; through 1/15. Exit Art, 578 Broadway (966-7745).

BRENDA ZLAMANY—Paintings of animals set against abstract fields of color; through 1/31. Donahue, 560 Broadway (226-1111).

Other

TAKA KAWACHI—New encaustic paintings of figures obscured by veils of geometric patterns; through 2/9. The Gallery, 30 Bond St. (505-9668).

GLENN LIGON/JEAN VONG—Paintings that address issues such as racism, using political and literary texts/Multiple panel color photographs; through 1/27. PS 122, 150 First Ave. (228-4150).

YUKINORI YANAGI—An installation for which the gallery's walls have been surfaced with mirrors to create the illusion of a circle, titled "Hi-no-maru (rising sun)"; through 1/19. Storefront for Art & Architecture, 97 Kenmare St. (431-5795).

GROUP SHOWS

Madison Avenue and Vicinity

ADELSON—25 E. 77th St. (439-6800), Mon.–Fri. 9:30–5:30. 19th and 20th-century American and European works by Bellows, Burchfield, Cassatt, Catlin, Church, Dufy, Homer, LaFarge, Prendergast, Pissarro, Sargent, others; through 2/28.

CDS—13 E. 75th St. (772-9555). Sculpture by De Staebler, Edwards, Egan, Fonseca, Michel, Peter, Suarez; through 2/28.

CUCALON—145 E. 72nd St. (472-8741). Works by Albacete, Bluhm, Bravo, Carrington, Nevelson, Seligmann, Wegman, others; through 2/4.

ART

GODEL—32A E. 76th St. (288-7272), Mon.–Fri. 10–6, Sat. 10–5. Late 19th-century American paintings, by Johnson, Lippincott, Moeller, Musgrave, Weeks, others; through 2/23.

GRAHAM MODERN—1014 Madison Ave. (535-5767). Sculpture and paintings, by Crile, Duesberry, Fried, Keerl, Poor, Schley, Thorne, others; through 1/30.

MARBELLA—28 E. 72nd St. (288-7809). Late 19th and early 20th-century American paintings by Bierstadt, Clark, Hallowell, Rothbort, Wiggins, others; through 2/16.

MARYMOUNT MANHATTAN—221 E. 71st St. (517-0634). "Critical Situations," with works by Collins, Hsueh, Hutchings; through 1/26.

MATHES—851 Madison Ave. (249-3600). European drawings, by Balthus, Degas, Gonzalez, Le Corbusier, Michel, Sironi, others; through 2/2.

RALPH—43 E. 78th St. (288-5222). Annual exhibition of objects from prehistory to the present; through 2/2.

SHEPHERD—21 E. 84th St. (774-3392). 19th-century watercolors and small antique frames; through 1/31.

SPANIERMAN—50 E. 78th St. (879-7085). Oil paintings and works on paper executed between 1860–1950, by Butler, Hassam, Homer, Hunt, Metcalf, Suydam, Tarbell, Wyeth, others; through 3/2.

THE SPANISH INSTITUTE—684 Park Ave. (628-0420). Prints from the 1980s by Spanish artists, including Chillida, Cobo, Cronica, Valdes, Villalta, others; 1/22–3/2.

YORK—21 E. 65th St. (772-9155). 19th and 20th-century American paintings and works on paper, by Bluemner, Copley, Davis, O'Keeffe, Stella, Trunk, others; through 1/31.

57th Street Area

FRENCH—41 W. 57th St. (308-6440). Works by Beal, Erlebacher, Hawley, Nice, Scott, Witkin; through 2/2.

I.B.M.—Madison Ave. and 56th St. (745-6100), Tue.–Sat. 11–6. "Japanese Archeological Ceramics, 10,500 B.C.–A.D. 1185: The Rise of a Great Tradition"; "Basel: A City of Museums"; through 2/9.

JANIS—110 W. 57th St. (586-0110). "Who Framed Modern Art or The Quantitative Life of Roger Rabbit," curated by Tricia Collins and Richard Milazzo, with works by 48 artists including Bleckner, de Kooning, Duchamp, Judd, Lemieux, O'Keeffe, Picasso, others; through 2/9.

KENT—41 E. 57th St. (980-9696). "The Times, The Chronicle & The Observer," with works from the 1960s by Artschwager, Baldessari, Celmins, Morley, Richter, Warhol, others; through 2/9.

PRATS—24 W. 57th St. (315-3680). Small-format works by Aguilar, Bird, Bohary, Casamada, Guinovart, Pijuan, others; through 1/19.

ROSENFELD—50 W. 57th St. (247-0082). Realist and abstract American paintings and drawings from 1910–1950, by Archipenko, Benton, Dove, Gropper, Hartley, Marsh, Shahn, Tchelitchew, others; through 1/31.

SOLOMON—724 Fifth Ave. (757-7777). Works by Hesse, Lawler, Martin, Meyer, Pfaff, Smith, Winsor; through 1/19.

TILTON—24 W. 57th St. (247-7480). "Forbidden Games," with works in a variey of media that explore the anxieties of childhood, by Arbus, Barney, Fischl, Kelley, Knowlton, Pondick, Smith, others; through 2/2.

SoHo and TriBeCa

A/D—560 Broadway (966-5154). Works by Andre, Barth, Cage; through 1/17.

ARTISTS SPACE—223 W. Broadway (226-3970). "Reframing the Family"; "A Project"; "The Body Politic"; 1/17–3/2.

BAER—476 Broome St. (431-4774). Works by Belcher, Carter, Golub, Lemieux, Spero, Wasow, others; through 2/2.

BERLAND HALL—579 Broadway (274-9580). Works by Campbell, Hodgkin, Keister; through 2/9.

BETTAL—137 Duane St. (233-7824). Paintings and sculpture by Chambers, Van Leeuwen, Mukamal, Shnurov, others; through 1/26.

BITTER-LARKIN—597 Broadway (219-0150). "Languages: Conceptual Forms," with works by Broodthaers, Cadere, Corillon, On Kawara, Kosuth, Seager, Weiner; through 1/26.

COOPER—At 155 Wooster St. (674-0766). Works by gallery and invited artists; through 1/29.

DAVIDSON—415 W. Broadway (925-5300). Sculpture by Calder, Degas, Hepworth, Moore, Rickey, Rivers, others; through 1/26.

DRAWING CENTER—35 Wooster St. (219-2166). "Selections/Winter '91," with drawings by Bradshaw, Evans, Goldman, Jakob, Larabee, Melamed, Nagorka, Pierson; through 2/16.

ENGELHORN—591 Broadway (966-6882). Works by Capps, Fredenthal, Hoffmann, Kohn, Sasaki, Tischler, Van Lingen; through 1/26.

GOOD—532 Broadway (941-8066). "Processing Syntax," with works by Burton, Haynes, Humphries, Kalina, Lasker, Weatherford, Zinsser, others; through 2/9.

GORNEY—100 Greene St. (966-4480). Works by Kosuth, Pistoletto, Steinbach; through 1/26.

HARRIS—383 W. Broadway (431-3600). Works by Bond, Graves, Salt, Wexler, Young; through 2/2.

HELLER—71 Greene St. (966-5948), Tue.–Sun. Works by 40 emerging American glass artists; through 1/27.

HENRY STREET SETTLEMENT—466 Grand St. (598-0400). Works inspired or provoked by the New York subway system, by Azaceta, Birch, Dennis, Tunick, others; through 1/20.

INGBAR—578 Broadway (334-1100). Paintings of New York architecture by Arguimbau, Darling, Gunderson, Marcik, Rozene, others; through 2/16.

KASMIN—580 Broadway (219-3219). Works by Lethbridge, Nares, Schuyff; through 1/22.

KLEIN—594 Broadway (431-1980). "Trains," with works by Burden, Kessler, Oppenheim; through 1/26.

LENNON, WEINBERG—580 Broadway (941-0012). Works by Civera, Felber, Lucien; through 2/9.

METRO PICTURES—150 Greene St. (925-8335). Works by gallery artists; through 1/26.

M-13—72 Greene St. (925-3007). Works on paper by Benca, Beauchamp, Crull, Hunt, Kim, Kriesberg, Ossorio, Pensato, Stonehouse; through 1/26.

NERLINO—96 Greene St. (966-1661). Works by Alder, Arisman, Davis, Elam, Viscio; through 2/12.

NOLAN—560 Bradway (925-6190). Drawings by Bochner, Chamberlain, Dunham, Newman, Richter, Kippenberger, others; through 1/26.

PLUMB—81 Greene St. (219-2007). Works by Botts, Fowler, Georges, Hacker; through 2/2.

POSTMASTERS—80 Greene St. (941-5711). "Idiosyncrasies in the Expanded Field," with works by Belcher, Donohue, Di Benedetto, Kelley, McCaslin, Nash, Schwartz, Scott, Wallace; through 1/26.

PRATT MANHATTAN—295 Lafayette St., Mon.–Sat. 10–5. Works by Albert, Landau, McNeil, Schucker, Wickiser; 1/19–3/2.

SHAPOLSKY—99 Spring St. (334-9755). "Wood-The Eternal Medium," with works by Agostini, Arnold, Bolotowsky, Geist, Hyder, Karr, Manning, others; through 1/29.

SOLO—578 Broadway (925-3599). Works that refer to the experience of sound, by Baechler, Baldessari, Bloom, Humphrey, Marclay, Simmons, others; through 3/3.

STARK—594 Broadway (925-4484). Works by Badur, Gerritz, Long, Thatcher, Waltemath, others; through 2/2.

STEP—66 Crosby St. (226-6516). "Morocco," with works by Bralove, Burban, Fahnestock, Hargrave, Howard, Hutchison, Lighthiser, Savage; through 1/31.

THE CLOCKTOWER—108 Leonard St. (233-1096), Thu.–Sun. 12–6. "Positive Actions: Visual AIDS Competition"; "Electric Blanket: AIDS Projection Project"; through 1/20.

THEODORE—580 Broadway (274-8260). Works by Brafman, Dagley, Fleishman, Howe, Schwarz; through 2/2.

WINGATE—578 Broadway (966-5777). Works by Brokish, Kardon, Kliaving; through 1/26.

WOLFF—560 Broadway (431-7833). "Strategies for the Next Painting," with paintings by Cohen, Fitzgerald, Korman, Lasker, Marden, Mangold, Olitski, On Kawara, Ostendarp, Powley, Reed, Richter, Row; through 2/9.

Other

CITY—2 Columbus Circle (974-1150), Mon.–Fri. 10–5:30. "Vanitas: Six Still-Life Painters," with works by Amoroso, Brazill, Crawford, Davis, Grimes, Kuegel; 1/21–3/1.

COLUMBIA UNIVERSITY—Wallach Art Gallery, Broadway and 116th St. (854-7288). An exhibition celebrating the 125th anniversary of *The Nation*, with political illustrations by Gropper, Koren, Levine, Lozowick, Shahn, Sorel, others; through 1/26.

MET LIFE—24 E. 24th St. (578-2723), Mon.–Sat. 10–6. Landscape paintings from the MetLife Collection, by Alexander, Bierck, Bowling, Crane, Ferrandini, Gornik, Greene, Hershberger, Johnson, Maguire, Pollack, Resika, Schroth; 1/21–3/9.

MUNICIPAL ART SOCIETY—The Urban Center, 457 Madison Ave. (935-3960), 11–5 daily except Thurs. and Sun. "Adopt-A-Mural," with WPA murals by Davis, Hofmann, Turner, plus a video, a slide presentation, and photographs; through 3/6.

ROTUNDA—The Brooklyn War Memorial, Cadman Plaza West, Brooklyn (718-875-4031). Works that address the cultural, racial, and sexual difficulties that minorities face in the United States, by Edison, Machida, Yong Soon Min; through 2/16.

SWISS INSTITUTE—35 W. 67th St. (496-1759). "Zurich Meets New York: The Unlimited Self," with works by Baenziger, Blatter, Brunner, Wolfensberger; through 1/24.

PHOTOGRAPHY

ART IN GENERAL—79 Walker St. (219-0473). "Shooting Back: Photography by and About the Homeless," with photographs taken by children living in shelters in Washington, D.C., and by Goldberg, Hubbard, Nieto del Rio, Peterson; through 2/23.

LEWIS BALTZ—Cibachrome prints from the series "Rule Without Exception (Certain Pages)"; 1/19–2/9. Castelli Graphics, 578 Broadway (941-9855).

NEELON CRAWFORD—Large-format photographs of Antarctica; through 2/23. Witkin, 415 W. Broadway (925-5510).

ARNOLD EAGLE—Photographs of immigrant families taken in New York during the mid-1930s under the auspices of the WPA; through 6/28. Lower East Side Tenement Museum, 97 Orchard St. (431-0233), Tue.–Fri. 11–4. Free.

HAROLD EDGERTON/HELEN LEVITT—Rare vintage prints from the 1930s made with his stroboscopic light that record everything from the impact of bullets, to birds in flight, to spontaneous emotions and dancers in motion/Photographs of people with their pets, shot on the streets of New York. Through 2/2. Miller, 138 Spring St. (226-1220).

DARREL ELLIS—Photographs of manipulated and distorted photographs; through 2/15. Baron/Boisante, 50 W. 57th St. (581-9191).

JUDY FISKIN—New photographs; through 2/9. Marcus, 578 Broadway (226-3200).

I.C.P.—1130 Fifth Ave. (860-1777), Tue. 12–8 (5–8 free of charge), Wed.–Fri. 12–5, Sat.–Sun. 11–6. $3; students $1.50; seniors $1. Through 2/3: "Between Worlds: Contemporary Mexican Photography"; "Ansel Adams: The American Wilderness."

I.C.P. MIDTOWN—1133 Ave. of the Americas (768-4680), Tue. and Wed. 11–6, Thu. 11–8, Fri.–Sun. 11–6. $3; students $1.50; seniors $1. Through 1/27: "Survivors: A New Vision of Endangered Wildlife—Photographs by James Balog." Through 1/27: "Shadow Hunters: The Nest Gatherers of Tiger Cave—Photographs by Eric Valli and Diane Summers."

LIEBERMAN & SAUL—155 Spring St. (431-0747). Photographs by the Bechers, Dahn, Groover, Mapplethorpe, Michals, Prince, Rainer, Simmons, Wegman; through 1/26.

MIDTOWN Y—344 E. 14th St. (674-7200), Mon.–Thu. 12–8, Sun. and Fri. 12–4, closed Sat. Photographs by Brown, Casella, Salinger; through 2/10.

MIN/LOWINSKY—584 Broadway (226-5442). European photographs of the 1850s by Baldus, Cuvelier, de Clerq, Greene, Langlois, Murray, Robert, Tripe, others; through 2/28.

LISETTE MODEL—Vintage photographs; through 2/16. Van Eck, 420 W. Broadway (219-0717).

ANDREW MOORE—Large scroll-like photographs that incorporate numerous images; through 2/9. Borden, 560 Broadway (431-0166).

DAVID OLIVERAS—Abstract color photographs; through 1/31. Dome, 578 Broadway (226-5068).

IRVING PENN—Vintage prints from the 1949–50 series, "Earthly Bodies"; through 1/19. Pace/MacGill, 32 E. 57th St. (759-7999).

JUDITH JOY ROSS—Black-and-white portraits and other photographs that comprise four different series, executed between 1982–1990, all taken with an 8 x 10 camera; through 2/16. Danziger, 415 W. Broadway (226-0056).

SONNABEND—420 W. Broadway (966-6160). Photographs by six German photographers, including Becker, Brenner, Gambke, Jade, Nieweg, Sasse; through 1/26.

EZRA STOLLER—Photographs of the Seagram Building taken in 1958; through 1/31. Seagram, 375 Park Ave. (572-7379), Mon.–Fri. 9–5.

JOYCE TENNESON—Photographs of figures and still life; through 2/9. Fendrick, 568 Broadway (966-2820).

303—89 Greene St. (966-5605). Photographs by Cabrera, Doran, Gursky, Johnson, Kilimnick, Larner, Pruitt-Early, Ruff, Schorr, Sylvester; through 2/2.

RAYMOND VOINQUEL—Figure studies, portraits, and landscapes that reflect the golden age of French cinema, by this French photographer who began his career in 1935 as a still photographer on film sets; through 1/26. Staley-Wise, 560 Broadway (966-6223).

MARKE DARYL WEBB—Photographs that depict all types of Texans, from black basketball players, to American Indians, to punk adolescents; 1/19–3/9. Opsis, 561 Broadway (966-8881).

ZABRISKIE—724 Fifth Ave. (307-7430). Photographs from the first half of the 20th century, by Atget, Abbott, Bing, Brassai, Hine, Kertesz, Man Ray, Weegee, others; through 1/19.

PERFORMANCE

JUDSON MEMORIAL CHURCH—55 Washington Square South (925-4671). 1/19 at 8:30: Scarlet O. in "Appearances Can Be Deceiving." Free.

LA MAMA ETC.—74A E. 4th St. (475-7710). Through 1/19, Thu.–Sun. at 10: Blue Man Group in "Tubes." $10, $12.

P.S. 122—150 First Ave. (477-5288). 1/17–20, 1/24–27 at 9:30: Stephanie Skura & Company in "The Bad Play," by Ana Maria Simo. $10.

MUSEUMS

AMERICAN CRAFT MUSEUM—40 W. 53rd St. (956-6047). Wed.–Sun. 10 a.m.–5, Tue. 10 a.m.–8. $3.50, seniors students $1.50, children under 12 free. Through 1/27: "Drinking Vessels 1990: A Holiday Toast." Through 4/28: "Jane Kaufman: Quilted Pieces."

AMERICAN MUSEUM OF NATURAL HISTORY—CPW at 79th St. (769-5000). Daily 10 a.m.–5:45; Wed., Fri., Sat. 10 a.m.–9. Contribution $4; children $2. Gardner D. Stout Hall of Asian Peoples: 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India . . . Hayden Planetarium . . . Margaret Mead Hall of Pacific Peoples . . . Celestial Plaza . . . Hall of South American Peoples . . . Aurora Gem Collection. Through 4/7: "Behind the Scenes."

ASIA SOCIETY—725 Park Ave. at 70th St. (288-6400). Tue.–Sat. 11 a.m.–6, Sun. noon–5. Closed Mon. $2; students and seniors $1. 1/16–3/17: "Romance of the Taj Mahal."

BRONX MUSEUM OF THE ARTS—1040 Grand Concourse at 165th St. (681-6000). Sat.–Thu. 10 a.m.–4:30, Sun. 11 a.m.–4:30. $1.50, students and seniors $1. Through 1/27: "The Graphics Revolution in Mexico: Printmaking by El Taller de Grafica Popular."

BROOKLYN MUSEUM—200 Eastern Pkwy., Brooklyn (718-638-5000). Wed.–Sun. 10 a.m.–5. Donation $4; students $2; seniors $1.50. Egyptian Galleries . . . Period Rooms . . . Reinstallation of Himalayan and Southeast Asian Arts . . . Williamsburg Murals . . . Through 6/2: "Curator's Choice: Impressionism and Post-Impressionism at The Brooklyn Museum." Through 9/30: "In Pursuit of the Spiritual: Oceanic Art Given by Mr. and Mrs. John A. Friede and Mrs. Melville W. Hall." Through 3/11: "Reva Potoff."

CENTER FOR AFRICAN ART—54 E. 68th St. (861-1200). Tue.–Fri. 10 a.m.–5, Sat. 11 a.m.–5, Sun. noon–5. $2.50; students and seniors, $1.50. Through 3/24: "Closeup: Lessons in the Art of Seeing African Sculpture."

COOPER-HEWITT MUSEUM—Fifth Ave. at 91st St. (860-6868). Tue. 10 a.m.–9, Wed.–Sat. 10 a.m.–5, Sun. noon–5. $3; seniors and students $1.50; free Tue. after 5. Through 2/24: "Mondo Materialis."

DIA CENTER FOR THE ARTS—548 W. 22nd St. (431-9232). Thu.–Sun. noon–6. Free. Through 6/21: "Works by Maria Nordman." Through 3/28: "John Chamberlain." Through 6/21: "Bernd and Hilla Becher." **393 W. Broadway,** Wed.–Sat. noon–6. Through 6/21: Walter De Maria's "Broken Kilometer." **141 Wooster St.,** Wed.–Sat. noon–6. Through 6/21: Walter De Maria's "The New York Earth Room."

FRICK COLLECTION—1 E. 70th St. (288-0700). Tue.–Sat. 10 a.m.–6, Sun. 1–6. $3, students and seniors $1.50. Children under 10 not admitted. Fragonard's "The Progress of Love." Through 3/24: "The Frick's Other Collection: The 70th Anniversary of the The Frick Art Reference Library."

GUGGENHEIM MUSEUM—Fifth Ave., at 89th St. (360-3500). Closed for restoration; will re-open in fall of 1991.

JEWISH MUSEUM AT THE NEW-YORK HISTORICAL SOCIETY—170 Central Park West (399-3430). Sun., Tue., Wed., Thu. 10 a.m.–5, Fri. 10 a.m.–3. $4.50, seniors $3, children $1. 1/16–4/14: "Jacques Lipchitz: A Life in Sculpture." 1/16–8/18: "Selections from the Jewish Museum's Collection."

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd St. (879-5500). Tue.–Thu. and Sun. 9:30 a.m.–5:15, Fri. and Sat. 9:30 a.m.–9. Contribution $6; children and seniors $3. One of the largest museums in the world, the permanent collection includes more than two million works of art spanning 5,000 years of world culture . . . Through 3/31: "Glass Gathers." Through 6/30: "Five Years of 19th-Century Acquisitions." Through 3/31: "Glories of the Past: Ancient Art from the Shelby White and Leon Levy Collection." Through 1/20: "American Quilts and Coverlets." Through 2/10: "Tokens of Affection: The Portrait Miniature in America." Through 5/19: "New Guinea Bone Carvings." Through 4/14: "Theatre de la Mode." Through 3/17: "Albrecht Durer: The Apocalypse." Through 3/17: "Photography from the 1940s and 1950s: Selections from the Collection." 1/19–4/7: "American Kasten: The Dutch-Style Cupboards of New York and New Jersey, 1650–1800." 1/23–3/31: "The Romantic Vision of Caspar David Friedrich: Paintings and Drawings from the U.S.S.R." 1/25–3/31: "Sacred Mountains in Chinese Art." **The Cloisters,** Fort Tryon Park (923-3700). Tue.–Sun. 9:30 a.m.–4:45. Medieval collection.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008). *Tue.–Sat. 10:30 a.m.–5, Sun. 1–5. Suggested* donation $3. Through 8/4: "Selections from the Permanent Collections." Through 2/3: "Be Merry & Wise: The Early Development of English Children's Books." Through 2/17: "The Spanish Forger: A Master of 19th-Century Medievalism."

MUSEUM OF AMERICAN FOLK ART—2 Lincoln Square (595-9533). Daily 9 a.m.–9. Free. Through 3/6: "The Cutting Edge: Contemporary American Folk Art." Through 3/3: "Painters of Record: William Murray and His School."

EL MUSEO DEL BARRIO—1230 Fifth Ave., at 104th St. (831-7272). *Wed.–Sun. 11 a.m.–5. Suggested admission* $2; students and seniors $1. Through 3/10: "Another Face: Mexican Masks from El Museo Del Barrio's Collection."

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9400). Daily 11 a.m.–6, Thu. to 9. Closed Wed. $7; students $3.50; seniors $3; Thu. 5–9 pay what you wish. Through 2/19: "Gifts of the Associates: 1975–1990." Through 3/19: "Artist's Choice: Chuck Close, Head-On the Modern Portrait." Through 2/28: "Projects: Dennis Adams."

MUSEUM OF THE CITY OF NEW YORK—Fifth Ave. at 103rd St. (534-1672). Wed.–Sat. 10 a.m.–5, Sun. 1–5; Tue. 10 a.m.–2 for organized school and group tours (reservations required). Contribution suggested. Through 2/3: "Within Bohemia's Borders: Greenwich Village, 1830–1930." Through 3/31: "Echoes of New York: The Paintings of Theresa Bernstein."

NATIONAL ACADEMY OF DESIGN—1083 Fifth Ave., at 89th St. (369-4880). Tue. noon–8, Wed.–Sun. noon–5. (Free Tue. 5–8). $2.50, seniors and students $2. Through 1/20: "Three Centuries of French Drawings from the Prat Collection." Through 3/27: "The Drawings of Henry Fuseli."

NEW MUSEUM OF CONTEMPORARY ART—583 Broadway (219-1222). Wed., Thu., Sun. noon–6, Fri.–Sat. noon–8. Closed Mon.–Tue. Suggested admission $3.50, $2.50 seniors and children. Through 2/3: "Rhetorical Image."

NEW-YORK HISTORICAL SOCIETY—Central Park West at 77th St. (873-3400). Tue.–Sun. 10 a.m.–5. $4.50; seniors $3, children $1. Through 1/27: "Charles Gilbert Hine: Impressions of a City." Through 3/22: "Art What Thou Eat: Images of Food in American Art."

NEW YORK PUBLIC LIBRARY—Central Research Building, Fifth Ave. and 42nd St. (869-8089). Daily (except Sun.) 10 a.m.–6. "Building the New York Public Library." Through 4/13: "Charles Dickens: His Life and Work." Through 4/27: "Eighty from the Eighties: A Decade of Fine Printing." Through 2/2: "Yosemite Valley: Photography's Landscape." Through 3/2: "On Paper: The History of an Art."

P.S. 1 MUSEUM—46–01 21st St., Long Island City, N.Y. (718-784-2084). Wed.–Sun. 12–6. Suggested donation $2. Through 2/10: "David Hammons"; "Lewis Baltz: Rule Without Exception"; "Robert Price"; "Three Artists from Bohemia: Art Against False Consciousness"; "Out of Site: Site-Specific Works in Non-Exhibition Spaces Throughout P.S. 1," by Artschwager, Nonas, Sheehan, others.

QUEENS MUSEUM—New York City Bldg., Flushing Meadow Park (718-592-5555). Tue.–Fri. 10 a.m.–5; Sat.–Sun. noon–5:30. Contribution suggested. Through 3/2: "Tunnel: An Exhibition Celebrating the 50th Anniversary of the Queens Midtown Tunnel." Through 2/11: "1990 Queens Invitational Exhibition."

ABIGAIL ADAMS SMITH MUSEUM—421 E. 61st St. (838-6878). Mon.–Fri. 10 a.m.–4 (the hours between 10 a.m. and 12 noon on weekdays are reserved for groups only), Sun. 1–5. $3; $2 children; $1 seniors. Furnished rooms from the Federal Period (1790–1830).

STUDIO MUSEUM IN HARLEM—144 W. 125th St. (864-4500). Wed.–Fri. 10 a.m.–5, Sat.–Sun. 1–6. $2; children and seniors $1; free for seniors on Wed.

WHITNEY MUSEUM—Madison Ave. at 75th St. (570-3676). Tue. 1–8, Wed.–Sat. 11 a.m.–5, Sun. noon–6. $5; seniors $3; free Tue. 6–8. "Twentieth-Century American Art: Highlights of the Permanent Collection III" . . . "Calder's Circus." Through 3/17: "Robert Rauschenberg: The Silkscreen Paintings, 1962–64." Through 4/7: "Drawings from the Permanent Collection: Surrealism and After." Through 3/24: "The 1980s: A Selected View from the Permanent Collection." **Whitney Museum at Philip Morris,** 42nd St. at Park Ave. (878-2550). Mon.–Sat. 11 a.m.–6, Thu. to 7:30 (Sculpture Court is open Mon.–Sat. 7:30 a.m.–9:30; Sun. and holidays 11 a.m.–7). Free. Through 2/20: "Painted Forms: Recent Metal Sculpture." **Whitney Museum at Equitable Center,** 787 Seventh Ave., at 51st St. (554-1113). Mon.–Fri. 11 a.m.–6, Thu. to 7:30, Sat. 12–5. Free. Through 2/16: "Early/Later: Works from the Permanent Collection." **Whitney Museum Downtown at Federal Reserve Plaza,** 33 Maiden Lane at Nassau St. (943-5655). Mon.–Fri. 11 a.m.–6. Free. 1/23–3/20: "Image and Likeness: Figurative Works from the Permanent Collection."

AUCTIONS

CHRISTIE'S—502 Park Ave., at 59th St. (546-1000). Next sale on 1/26.

CHRISTIE'S EAST—219 E. 67th St. (606-0400). 1/22 at 10 a.m.: "Oriental Carpets." On view from 1/18.

DOYLE—175 E. 87th St. (427-2730). Next sale on 1/23.

SOTHEBY'S—York Ave., at 72nd St. (606-7000). 1/17 at 2: "Sotheby's Arcade Auctions: Old Master Paintings." On view from 1/12.

MUSIC AND DANCE

COMPILED BY FLORENCE FLETCHER

MUSIC AND DANCE DIRECTORY

Carnegie Hall and Weill Recital Hall at Carnegie Hall, Seventh Ave. at 57th St. (247-7800).

City Center, 131 W. 55th St. (581-7907).

Joyce Theater, 175 Eighth Ave. at 19th St. (242-0800).

Lincoln Center: 62nd–66th Sts., between Columbus and Amsterdam Aves.: Alice Tully Hall (362-1911); Avery Fisher Hall (874-6770); Library Museum (870-1630); Metropolitan Opera House (362-6000); New York State Theater (870-5570).

Madison Square Garden, Seventh Ave. at 33rd St. (563-8300).

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719).

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949).

92nd St. Y, on Lexington Ave. (996-1100).

Radio City Music Hall, Sixth Ave. and 50th St. (247-4777).

Symphony Space, Broadway at 95th St. (864-5400).

Town Hall, 123 W. 43rd St. (840-2824).

CONCERTS

Bryant Park Ticket Booth

HALF-PRICE TICKETS for same-day music, dance, and occasionally opera performances are sold here, depending on availability, six days a week: Tue., Thu., Fri., noon–2 and 3–7; Wed. and Sat. 11 a.m.–2 and 3–7; Sun. noon–6. Also, full-price tickets for future performances. Just inside the park, off 42nd St., east of Sixth Ave. (382-2323).

Wednesday, January 16

JUILLIARD ORCHESTRA, Stanislaw Skrowaczewski conductor; violist Misha Amory, soprano Abbie Furmansky. Penderecki's Viola Concerto; Mahler's Symphony No. 4. Avery Fisher Hall at 8. Benefit for the Scholarship Fund. $5, $10; free to students, seniors.

JUILLIARD CONCERT—Alice Tully Hall at 1. Free.

MANHATTAN CHAMBER SYMPHONY, Richard Auldon Clark conductor. Amram's *Three Songs for America;* Luening's *Sonority Forms II;* Husa's *Mosaiques for Orchestra;* Varese's *Integrales*. Symphony Space at 8. $10.

MARILYN ENGLE, pianist. Music by Mozart. CAMI Hall, 165 W. 57th St., at 8. Free.

NEW WORK FOR THE KEYBOARD—The Kitchen, 512 W. 19th St. (255-5793), at 8:30. $8–$12. Tonight: Myra Melford, David Lopato, Matthew Schipp.

ART BARON, trombonist. "Midtown Jazz at Midday." St. Peter's Church, Lexington Ave. and 54th St. (935-2200), at 12:30. $3.

MATTHEW JONES/OPEN HOUSE SINGERS, with pianist Ron Wolfe. "Songs of Freedom and Peace," a memorial to Martin Luther King. Third Street Music School Settlement, 235 E. 11th St. (777-3240), at 7:30. Free.

GWYNETH SCHAEFER, clarinetist. Federal Hall, 26 Wall St., at 12:30. Free.

THE JAZZMEN—Donnell Library Center, 20 W. 53rd St., at 12:30. Free.

Thursday, January 17

NEW YORK PHILHARMONIC, Zubin Mehta conductor; violinist Shlomo Mintz. Haydn's Symphony No. 88; Jacob Druckman's *Brangle* (N.Y. premiere); Lalo's *Symphonie Espagnole.* Avery Fisher Hall at 8. $10–$43. Note: Open rehearsal Thur. at 9:45 a.m.; $5.

LITTLE ORCHESTRA SOCIETY, Dino Anagnost conductor; violinist Jaime Laredo, cellist Sharon Robinson. Overture to Haydn's *Il Ritomo di Tobia;* Barber's Symphony No. 2; Brahms's Violin Concerto in a for Violin, Violoncello, and Orchestra; Menotti's "Sebastian" Suite. Alice Tully Hall at 8. $18, $25.

BILLY TAYLOR TRIO/JUILLIARD STRING QUARTET. Beethoven's Quartet Op. 95, "Serioso"; Taylor's *Homage* (N.Y. premiere). Metropolitan Museum at 8. $18.

PHILL NIBLOCK/SOLDIER STRING QUARTET, with flutist Barbara Held. "Interpretations": original music by the intermedia composer-artist. World Music Institute at Merkin Concert Hall at 8. $10.

MARCO GRANADOS, flutist (N.Y. debut), with pianist Jory Vinikour. Works by Gieseking (N.Y. premiere), John McDonald (N.Y. premiere), Muczynski, Schubert, Taffanel; also Venezuelan folk music. Weill Recital Hall at Carnegie Hall at 8. $12.

GREENWICH VILLAGE SINGERS, Mark Mangini director. Durufle's *Requiem* and *Quatre Motets;* Bernstein's *Chichester Psalms.* Grace Church, Broadway and E. 10th St, (679-9146), at 8. $12.

NEW WORK FOR THE KEYBOARD—See 1/16. Tonight: Jaki Byard, Borah Bergman.

MANHATTAN CHAMBER ARTISTS—Chamber music by Amram, Ibert, Jolivet. St. Paul's Chapel, Broadway and Fulton St., at noon. Free.

SANDRA LIGHTCAP, vocalist. Lincoln Center Library at 4. Free.

BARGEMUSIC—Violinists Ik-Hwan Bae, Christiaan Bor; pianist Stephanie Brown, violist Paul Neubauer, cellist Jian Wang. Beethoven's Piano Sonata Op. 110; Smetana's String Quartet "From My Life"; Dvorak's Piano Quintet Op. 81. Fulton Ferry Landing, Brooklyn (718-624-4061), at 7:30. $15.

Friday, January 18

MARTINA ARROYO, soprano/**ROBERT GRAYSON,** tenor, with pianist Henri Venazi. "An Evening of Opera": music by Puccini, Verdi, Mascagni, Giordano, Ponchielli, others. 75th-anniversary celebration of the Louisiana State University School of Music. Alice Tully Hall at 8. $15, $20.

NEW YORK PHILHARMONIC—See 1/17. Today at 2. Note: pre-concert lecture at 11 a.m.; $10, in advance $7 (580-8700, ext. 211).

EUGENIA ZUKERMAN, flutist. Works by Schubert, Faure, Hue, Kennan, Doppler, Messiaen, Tan Mi Zi. Metropolitan Museum at 7. $10.

MUSIC OF PERSIA—The Reza Derakhshani Ensemble. World Music Institute at Washington Square Church, 135 W. 4th St. (545-7536), at 8. $12.

NEW WORK FOR THE KEYBOARD—See 1/16. Tonight: Anthony Coleman, with saxophonist Tim Berne and bassist Mark Dresser.

TRADITIONAL IRISH MUSIC—Jack Coen, Dominick Rooney, Liam Murphy. Eagle Tavern, Ninth Ave. and 14th St., at 9 and 10:30. $7.

CYD SLOTOROFF, singer-songwriter-guitarist. Centerfold, 263 W. 86th St. (866-4454), at 8. $6.

BROOKLYN PHILHARMONIC ORCHESTRA, Sixten Ehrling conductor; pianist Ruth Laredo. Rachmaninoff's "Rhapsody on a Theme of Paganini"; Casella's *Paganiniana;* Sibelius's Symphony No. 1. BAM, 30 Lafayette Ave. (718-636-4100), at 8. $10–$25.

Saturday, January 19

WAVERLY CONSORT, Michael Jaffee director; with guest artists soprano Dana Hanchard, countertenor Allan Fast, baritone Paul Rowe, and Tom Zajac on bagpipes, shawm, recorder, rebec, sacbut. "Ay, Portugal!": Influence on the Portuguese of their explorations, 1250–1650, of Iberia, Africa, and the New World. Dances, songs of the 16th century, sacred works, and other music. Town Hall at 8. $15–$20.

GRANDE BANDE, Frederick Renz director; guest artist Richard Stone, archlute and theorbo. "Romanza": Italian string music from the 17th–19th centuries, by "Albinoni to Zanetti," also Paganini, Boccherini, Salieri, others. Society for Ethical Culture, 2 W. 64th St., at 8. $20.

PARTITA CHAMBER ENSEMBLE—Music by Debussy, Weber, Villa-Lobos, Mozart, Ravel. Florence Gould Hall, 55 E. 59th St. (355-6160), at 8. $16.

CONTINUUM, Joel Sachs pianist-conductor; mezzo-soprano Nan Hughes, violinist Mia Wu, clarinetist Nathan Williams, pianist Cheryl Seltzer. "Three Pioneers": Works by Ruth Crawford Seeger, Grazyna Bacewicz, Galina Ustvolskaya. Alice Tully Hall at 8. $10, $12.

CLASSIC STREET CORNER DOO WOP—The Teenagers, the Del Vikings, The Cadillacs, The Elegants, The Earls, The Chimes, The Cleftones, Don and Juan. Carnegie Hall at 8. $20–$25.

MOZART FESTIVAL ORCHESTRA, Baird Hastings conductor; pianist Brian Zeger. Mozart program, including premieres of transcriptions: Symphony No. 1; Fantasy for Strings K. 528a; *Concertante* for Piano and Strings, K. 452; Symyphony for *La Finta giardiniera;* Symphony No. 29. Lincoln Center Library at 2:30. Free.

NEW YORK VIRTUOSO SINGERS, Harold Rosenbaum conductor; organist-pianist Walter Hilse, Northport Highschool Chorus. Concert for Peace, tribute to Benjamin Britten. St. Peter's Church, Lexington Ave. and 54th St. (914-763-3453), at 8. $12 ($2 of every ticket sold goes to UNICEF).

SLAVIC CONCERT—Folk songs and dances of Poland, Bulgaria, Serbia, Slovakia, other Eastern European countries. Avery Fisher Hall at 8. $15, $20.

BARBARA COOK, singer. "Fascinatin' Rhythm." 92nd Street Y at 8. Sold out.

NEW WORLD TRIO—Weill Recital Hall at 8:30.

IRISH MUSIC AND SONG—James Kaeane, Seamus Connolly, Jerry O'Sullivan. Maureen Glynn, Treasa O'Carroll. World Music Institute at Washington Square Church, 135 W. 4th St. (545-7536), at 8. $12.

NEW WORK FOR KEYBOARD—See 1/16. Linda Montano.

FRANCIS HEILBUT, pianist. Theodore Roosevelt Birthplace, 28 E. 20th St., at 2. $1.

CHAMBER MUSIC—Mezzo-soprano Liz Norman, tenor Tom Allen, flutist Amy Hersh, cellist Matthew Goeke, harpist Elaine Bijjani, pianist Dennis Helmrich. Donnell Library Center, 20 W. 53rd St., at 2:30. Free.

BLUEGRASS AND OLDTIME MUSIC—Tony Trischka and Friends. Eagle Tavern, 14th St. and Ninth Ave. (924-0275), at 9 and 10:30. $8.

"WE FOLLOW THE DREAM"—Weekend in tribute to the talents of African-American artists. BACA programs at the Brooklyn Museum, Eastern Pkwy. (718-638-5000). Today at 2: Cheryl Byron-Allen and Something Positive; Sesame Flyers International, Inc.; Cecilia Smith Quartet. Free.

MUSIC WITHOUT WALLS—New jazz with computer interface. Composer-pianist James Perla, saxophonist-clarinetist Robert De Bellis. Veterans Memorial Hall, Snug Harbor Cultural Center, 1000 Richmond Terrace, S.I. (718-448-2500), at 8. $10.

BROOKLYN PHILHARMONIC ORCHESTRA—See 1/18.

Sunday, January 20

AMERICAN SYMPHONY ORCHESTRA, Geoffrey Simon conductor. Glinka's *Kamarinskaya;* Debussy-Stokowski's *Soiree dans Grenade* and *La Cathedrale Engloutie;* Respighi's *Trittico Botticelliano;* Tchaikovsky's Symphony No. 2, "Little Russian." Carnegie Hall at 3. $6–$29. Pre-concert recital at 2: pianist Diane Hidy.

VLADIMIR SPIVAKOV, violinist, with pianist Sergei Bezrodny, violinist Kerry McDermott, bassoonist Leonard Hindell, percussionist Gordon Gottlieb. Works of Schubert, Shostakovich, Schnittke, Beethoven. Avery Fisher Hall at 3. $11–$20.

YIN CHENG-ZONG, pianist. Works by Galuppi, Debussy, Brahms. Carnegie Hall at 8. $12–$25.

BRADSHAW & BUONO, piano duo—David Bradshaw, Cosmo Buono. Strauss, Debussy, Liszt, Johan Kvandal (U.S. premiere). Alice Tully Hall at 3. $12–$16.

JUPITER SYMPHONY, Jens Nygaard conductor; pianist Lilian Kallir. Bach's First Orchestral Suite; Haydn's Symphony No. 3; Handel's Concerto Grosso Op. 3 No. 2; Mozart's Piano Concerto No. 9. Town Hall at 2. Standing room, $4.

JAMES LEVINE, pianist-conductor, with members of the Metropolitan Opera Orchestra. Bartok's *Contrasts* for Violin, Clarinet, and Piano; Wagner's *Siegfried Idyll;* Mozart's Quartet for Oboe and Strings; Bach's Brandenburg Concerto No. 5. Madison Avenue Presbyterian Church, 73rd St., at 4. Contribution.

NEW SOUNDS LIVE—"Downtown Goes Uptown": vocalist Laurie Anderson; Ben Neill (mutantrumpet inventor) and ensemble; Zeitgeist, with a new work by Terry Riley. Merkin Concert Hall at 3. $15.

JAYN ROSENFELD, flutist, with pianist Meg Bachman Vas, soprano Eleanor Clark. Works by Pleyel, Hotteterre, Dohnanyi, others. CAMI Hall, 165 W. 57th St., at 5:30. $8.

ASCENSION MUSIC CHORUS, Dennis Keene conductor; soprano Beverly Myers, baritone Kevin Deas; pianists Myron McPherson, Neal Goren. Brahms's *German Requiem,* in the composer's four-hand-piano version. Church of the Ascension, Fifth Ave. and 10th St. (254-8553), at 8. $15, $25.

JUNKO CHIBA, violinist. Weill Recital Hall at 5:30.

MELODIOUS ACCORD, Alice Parker directing; contralto Pamela Warrick-Smith, the sextet Just Friends. Concert in tribute to Martin Luther King: gospel and spiritual favorites, including a world premiere by Ms. Parker. Central Presbyterian Church, Park Ave. and 64th St., at 3. $10..5

FIORI MUSICALI—The Fairfield Orchestra, on period instruments, Thomas Crawford conductor; singers Kristin Norderval, Louise Toppin, Marty Singleton, Wilbury Pauley. Concert version of Haydn's "operetta" *L'Isola Disabitata;* also Arne's Symphony No. 1. Church of St. Luke in the Fields, Hudson St. at Grove St. (633-2167), at 4. $15.

KEN WOLLITZ, recorder/**JUDITH DAVIDOFF,** viol/**DONG SOK SHIN,** harpsichord. Music by Boismortier, Handel, Telemann, Satie, Loeb. Bloomingdale House of Music, 323 W. 108th St. (663-6021), at 3. Free.

FLORILEGIUM CHAMBER CHOIR, JoAnn Rice conductor. Kim Rich's *Daniel and the Lion* (world premiere); selections from Handel's *Judas Maccabaeus.* German Church, 315 W. 22nd St. (691-4568), at 3. $10.

MUSIC & DANCE OF THE MIDDLE EAST—Simon Shaheen's Near Eastern Music Ensemble, with Sabah. Uris Auditorium, Metropolitan Museum, Fifth Ave. and 81st St. (545-7536), at 2:30. $10.

ORION STRING QUARTET—YM & YWHA of Washington Heights & Inwood, 54 Nagle Ave., near Broadway and 194th St. (569-6200), at 2. $7.

COLIN ANDREWS, organist. St. Thomas Church, Fifth Ave. and 53rd St., at 5:15. Free.

NORENE JAMERSON, soprano/**GARY NORDEN,** pianist. Works of Purcell, Handel, Strauss, Herbert. Nicholas Roerich Museum, 319 W. 107th St., at 5. Free.

ST. PETER'S CHURCH—At 5, Jazz Vespers, with Lance Hayward; offering. At 7, pianist Mannie Banks; $5. Lexington Ave. and 54th St. (935-2200).

JOSEPH C. DAVIS, carillonneur. Recital in memory of Martin Luther King. Riverside Church, the Drive at 122nd St. (222-5900), at 3. Free.

MUSICAL CHAIRS—Music for winds, strings, and voice. Donnell Library Center, 20 W. 53rd St., at 2:30. Free.

"WE FOLLOW THE DREAM"—See 1/19. Today: Christopher-Dana Rose/Atchade & Groupe Akangbe Dansi.

EARL P. McINTYRE—Jazz by McIntyre and his ensemble. Martin Luther King Day celebration. Brooklyn Botanic Garden, 1000 Washington Ave. (718-622-4433), at 2:30. $2.

THREE WOMEN . . . DIVERSE, DYNAMIC, DEVASTATING—Performers Tiye Giraud, Carmelita Tropicana, Brenda Wong Aoki. Aaron Davis Hall, CCNY, Convent Ave. and W. 135th St. (650-7100), at 3. $15, in advance $12.

BROOKLYN PHILHARMONIC—See 1/18. Today at 2.

BARGEMUSIC—See 1/17. Today at 4.

Monday, January 21

GREGORY FULKERSON, violinist, with pianist Charles Abramovic. Music of Bach, Bartok, Dembski. Merkin Concert Hall at 8. $12.

NEW YORK CONSORT OF VIOLS, with singer Peter Becker, lutenist Grant Herreid. "Vice and Virtue": music of Vitry, Machaut, Halle. Christ and St. Stephen's Church, 120 W. 69th St., at 8. $7.

NEW RENAISSANCE CHAMBER ARTISTS—Works by Douglas Anderson, including world premieres. Pleieades Gallery, 164 Mercer St. (982-6388), at 8. $7.

Tuesday, January 22

INDIANAPOLIS SYMPHONY ORCHESTRA, Raymond Leppard conductor; contralto Maureen Forrester. Shostakovich's Symphony No. 1; Britten's *A Charm of Lullabies* (world premiere of orchestral version, by Colin Matthews); Sibelius's Symphony No. 1. Carnegie Hall at 8. $9–$35.

EARLY MUSIC PLAYERS—"Sing Unto Zion": retrospective of Jewish musical life, 12th–18th centuries. 92nd Street Y at 8:15. $15.

MUSIC FROM SUMMERFEST—Performers include Ilana Vered, Angelina Reaux, Robert Kapilow, Craig Nies, Margaret Leng Tan, Paul Green, Phillip Bush. "High-Brow/Low-Brow: An American Sampler." Music of Bolcom, Rochberg, Bernstein, Carpenter, Cage, Carter, others. Merkin Concert Hall at 8. $12.

NEW YORK PHILHARMONIC—See 12/17. Tonight at 7:30.

GUILD OF COMPOSERS—Violinist Curtis Macomber, the Music Mobile Ensemble, others. Allen Anderson, Parris, Phillipot, King, Martino, Diamond. Christ and St. Stephen's Church, 120 W. 69th St., at 8. $10.

ASTONISHING WINDS—Debut of a newly formed trio: flutist Robert Dick, clarinetist Esther Lamneck, saxophonist Gary Louie. Music by Rodney Rogers (N.Y. premiere), Dinu Ghezzo (world premiere), David Leisner (world premiere), Dary John Mizelle, Robert Dick. Kathryn Bache Miller Theater, Broadway and 116th St. (854-7799), at 8. $10.

DAVID ORCUTT, baritone, with pianist David Rebhun. Music of Beethoven, Rachmaninoff, Barber, Poulenc, Ives. St. Bartholomew's Church, Park Ave. and 50th St. (751-1616), at 6. $5.

LORENZ MAYCHER, organist. Music of Karg-Elert, Sowerby, Dupre. Church of St. Mary the Virgin, 145 W. 46th St. (921-2939), at 8. $7.

IAN SADLER, organist. Music of David Johnson, Mozart, Widor, Bourgeois, de Severac, Dupre. Trinity Church, Broadway at Wall St., at 1. Free.

CLARE HOFFMAN, flutist. Lincoln Center Library at 4. Free.

OPERA

Metropolitan Opera

METROPOLITAN OPERA HOUSE—Through 4/20. Tickets, $19–$102. 1/14 at 8: Mozart's *Die Zauberflote,* Levine conducting; Battle, Serra, Araiza, Hemm, Brendel, Moll, Laciura, Kilduff. 1/15 at 8: Mussorgsky's *Boris Godunov,* Badea conducting; Toczyska, Plishka, Popov, Zednik, Koptchak, Ghiuselev, Shirley-Quirk, Norden, Schott, Dunn. 1/16 at 8: Gounod's *Faust,* Fulton conducting; Soviero, Kesling, Leech, Quilico, Ramey. 1/17 at 8: *Die Zauberflote;* same as 1/14. 1/18 at 8: Verdi's *Un Ballo in Maschera,* Levine conducting; Millo, Blackwell, Quivar, Pavarotti, Nucci. 1/19 at 1:30: *Boris Godunov;* same as 1/15 (broadcast, WQXR). 1/19 at 8: *Faust;* same as 1/16. 1/21 at 8: Strauss's *Die Fledermaus,* Rudel conducting; Pamela Coburn (debut), Kilduff, Dernesch, Rosenshein, Best, Jerusalem, Brendel, Berry, DeLuise.

Other

DON PASQUALE, by Donizetti. Bronx Opera Company staged production, sung in English, Michael Spierman conductor, James Furlong director. John Jay College Theater, Tenth Ave. and 58th–59th Sts. (787-1356). 1/18, 19 at 8; $12, $15.

THE PIRATES OF PENZANCE, by Gilbert and Sullivan. Concert version, at meeting of the Gilbert & Sullivan Society. CAMI Hall, 165 W. 57th St. 1/14 at 8. Free. Membership: $22 per year (718-259-6431).

DANCE

New York City Ballet

NEW YORK STATE THEATER—Through 2/24. Tickets, $7–$50. 1/15 at 8: *Allegro Brillante, Dances at a Gathering, Vienna Waltzes.* 1/16 at 8: *Square Dance, Fearful Symmetries, I'm Old-Fashioned.* 1/17 at 8: *Le Tombeau de Couperin, Four Gnossiennes, Prodigal Son, Vienna Waltzes.* 1/18 at 8: *Mozartiana, Souvenir de Florence, Tchaikovsky Suite No. 3.* 1/19 at 2: *Le Tombeau de Couperin, Dances at a Gathering, Tchaikovsky Suite No. 3.* 1/19 at 8: *Scotch Symphony, Fearful Symmetries, Dances at a Gathering.* 1/20 at 1: *Square Dance, Fearful Symmetries, Vienna Waltzes.* 1/20 at 7: *Le Tombeau de Couperin,* pas de deux, *Robert Schumann's "Davidsbundlertanze"; I'm Old-Fashioned.*

Altogether Different

JOYCE THEATER—Through 1/25: "A Celebration of Six Choreographers." Tickets, $15. 1/15, 26 at 8; 1/19, 27 at 2: **Ruby Shang and Company, Dancers**—*Yellow Punk Dolls* (premiere). 1/16, 25 at 8; 1/20 at 2; 1/27 at 7:30: **Stephen Petronio Company**—*MiddleSex Gorge* (premiere), *#3, Simulacrum Reels, Surrender II.* 1/17 at 8: **Peter Pucci Plus Dancers**—*Rapt, Broken Song, Can't Get Started, 13x13, In the Garden, Heir of Civility, Something Pretty Fishy Is Going On in the Temporal Lobes.* 1/18 at 8: **Wendy Perron Dance Company**—*Interior With Six Figures, Ten Thoughts Slipping, Divertissement, Last Forever.* 1/19, 23, 24 at 8; 1/26 at 2: **Nina Wiener Dance Company**—*Harmonic Landscapes* (premiere). 1/20 at 7:30, 1/22 at 8: **Mark Taylor & Friends**—*Devotion, Nine Tails, Province, Mortal Drift, Union Hall.*

Other

BREAD TO THE BONE—"Dive In IV": Duo-improvisational program, by Donna Uchizono and Margarita Guergue. Different musicians and dancers each evening. Danspace Project, St. Mark's Church, Second Ave. and 10th St. (529-2318). 1/18, 19 at 8:30. $10.

CAROL CLEMENTS—Premiere of dance-theater work *Chicken Tawk.* Dia Center for the Arts, 155 Mercer St. 1/17, 18 at 8. $6.

THE CRUMBLING EARTH (you're standing on it)—A collaboration by dancer Patrick Leader, musician Laura Sewell, and writer-reader Albert Zayden, with dancers. Merce Cunningham Studio, 55 Bethune St. (982-4056). 1/17, 18, 19 at 9. $10.

LAURA DEAN DANCERS AND MUSICIANS—*Infinity* (N.Y. premiere) and *Magnetic.* World Financial Center Winter Garden, Liberty and Vesey Sts., Hudson River and West St. (945-0505). 1/15 at 6:30. Free.

MARTIN LUTHER KING TRIBUTE—Vanessa Grace, Seduction, and Tribal House. Benefit for the King Foundation, Mother Hale House, Children with AIDS, and the U.N. Children's Fund. Symphony Space. 1/20 at 8. $17.50, $20; in advance, $15, $18.50.

NEIL GREENBERG—Premiere of his *Destiny Dance.* P.S. 122, 150 First Ave. at 9th St. (477-5288). 1/18, 19, 20 at 8. $10.

OHIO BALLET—*Quantum,* by Laura Dean (N.Y. premiere); *Private Journey,* by Heinz Poll (world premiere); *Dark Elegies,* by Antony Tudor; *Andante Nobilissima,* by Poll (N.Y. premiere). Brooklyn Center, Brooklyn College, Flatbush and Nostrand Aves. (718-434-2222). 1/19 at 8; 1/20 at 2. $15, $20.

RESTAURANT DIRECTORY

COMPILED BY GILLIAN DUFFY

KEY TO ABBREVIATIONS

B	**Breakfast**
Br	**Brunch**
L	**Lunch**
D	**Dinner**
S	**Supper**
(I)	**Inexpensive—Mostly $15 and under***
(M)	**Moderate—Mostly $15-$35***
(E)	**Expensive—Mostly $35 and over***
AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**
Formal:	**Jacket and tie**
Dress opt:	**Jacket**
Casual:	**Come as you are**

***Average cost for dinner per person ordered à la carte.**

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

MANHATTAN

Lower New York

AMICI MIEI—475 W. Broadway, at Houston St. (533-1933/1850). Casual. Italian. Spcls: homemade ravioli, black linguini, vegetable carpaccio. Res. sug. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–5. D daily 5–1 a.m. Private parties. **(M)** **AE, DC, MC, V.**

BOULEY—165 Duane St., bet. Hudson and Greenwich Sts. (608-3852). Formal. Modern French. Spcls: tuna gravlax, seared black sea bass in special spices with truffle vinaigrette, painters palette of fruit. Res. nec. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5:30–11. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

CAPSOUTO FRERES—451 Washington St. (966-4900). Casual. Contemporary French. Spcls: duckling with ginger cassis sauce, lobster neptune. L Tue.–Fri. noon–3:30. Br Sat.–Sun. noon–4:30. D Sun.–Thu. 6–11, Fri.–Sat. to midnight. **(M)** **AE, CB, DC.**

5 & 10 NO EXAGGERATION—77 Greene St., at Spring St. (925-7414). Casual. Continental. Spcls: steak ambassador in sesame plum sauce, char-broiled chicken marengo in jalapeno pepper and chutney sauce, veal champagne with apples. Res. sug. D Tue.–Thu. 5–11, Fri.–Sat. to midnight. Champagne Br Sat.–Sun. noon–3. 1940s-style ent. Wed.–Sat. **(M)** **AE, MC, V.**

FRAUNCES TAVERN RESTAURANT—Broad and Pearl Sts. (269-0144). Washington bade farewell to his officers here in 1783. Dress opt. Regional American. Spcls: Pearl St. roast oysters, carpetbagger steak, baked chicken à la Washington. B Mon.–Fri. 7:30 a.m.–10 a.m.. L Mon.–Fri. 11:30 a.m.–4. D Mon.—Fri. 5–9:30. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

GREENE STREET—101 Greene St., bet. Prince and Spring Sts. (925-2415). Casual. French/American. Spcls: lobster ravioli stuffed with wild mushrooms and baby vegetables, salmon fillet with three caviars in lemon butter sauce, roast loin of lamb with eggplant provençal. Res. sug. D Mon.–Thu. 6–11:30, Fri.–Sat. to midnight. Pre-theater D Mon.–Fri. 6–7. Br Sun. noon–9. Ent. nightly. **(M–E)** **AE, CB, DC, MC, V.**

GREENHOUSE RESTAURANT & WINE BAR—3 World Trade Center, in the New York Vista Hotel (938-9100). Casual. American. Spcls: blackened salmon steak, smoked pork chops with sweet-potato salad, double chocolate cake. Res. nec. B Mon.–Fri. 6:30 a.m.–11 a.m., Sat.–Sun. from 7 a.m. L Mon.–Fri. 11:30 a.m.–3:30, Sat. noon–3:30. Champagne Br Sun. noon–3:30. D Sun.–Thu. 5–11:30, Fri.–Sat. 6–11. Dancing Sat. eve. **(M)** **AE, CB, DC, MC, V.**

HUDSON RIVER CLUB—4 World Financial Center (786-1500). Formal. American Hudson River Valley. Spcls: corn-crust scallops with hard-cider sauce and grilled apples, lump crab and potato fritters, venison and other game dishes. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–10, Sun. 1–6. Private parties for 15–150. **(E)** **AE.**

JEREMY'S ALE HOUSE—254 Front St., at Dover St. (964-3537). Casual. American/seafood. Spcls: fried seafood, hero steak sandwiches, fish and chips. Open Mon.–Fri. 8 a.m.–9, Sat.–Sun. noon–7. **(I)** **No credit cards.**

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse (938-1155). Casual. American. Spcls: seafood stew, porterhouse steak, vegetable platter, frozen chocolate soufflé with burnt-almond sauce. Res. nec. Concourse café and barroom. Dining Room: L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Fri. 5–10. Barroom: 11:30 a.m.–11. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

MONTRACHET—239 W. Broadway, off White St. (219-2777). Casual. French. Spcls: pasta with wild mushrooms and truffle juice, baby pheasant with orzo and olives, roast lobster with curry and crisp onions. Res. sug. L Fri. only noon–3. D Mon.–Sat. 6–11. Private parties for 10–60. Closed Sun. **(M–E)** **AE.**

ROYAL CANADIAN PANCAKE HOUSE—145 Hudson St., bet. Beach and Hubert Sts. (219-3038). Casual. Canadian. Spcls: pancakes, waffles, crepes, soup, sandwiches, steak au poivre, seafood vol-au-vent. No res. B, L and D daily 7 a.m.–midnight. **(I–M)** **No credit cards.**

SOHO KITCHEN AND BAR—103 Greene St. (925-1866). Casual. American. Spcls: pizza, pasta, grilled fish, 110 different wines by the glass. No res. Open Mon.–Thu. 11:30 a.m.–2 a.m., Fri.–Sat. 11:30 a.m.–4 a.m., Sun. 11:30 a.m.–10. **(I–M)** **AE, CB, DC, MC, V.**

TENNESSEE MOUNTAIN—143 Spring St., at Wooster St. (431-3993). Casual. American. Spcls: Canadian baby back ribs, fried chicken, meat and vegetarian chili, frozen margaritas. Res. sug. Open Mon.–Wed. 11:30 a.m.–11, Thu.–Sat. to midnight, Sun. to 10. Br Sat.–Sun. 11:30 a.m.–4. Outdoor terrace. **(I)** **AE, DC, MC, V.**

WINDOWS ON THE WORLD—1 World Trade Center (938-1111). 107 stories atop Manhattan. Formal. American/international. Membership club at L (nonmember surcharge). D Mon.–Sat. 5–10. Table d'hôte. Buffet Sat. noon–3, Sun. to 7. Res. nec. **(M)** **Cellar in the Sky:** Wine-cellar setting. 7-course D with 5 wines. Mon.–Sat. at 7:30. Res. nec. Classical guitarist. **(E). Hors d'Oeuvrerie and City Lights Bar:** Jacket required. B Mon.–Fri. 7 a.m.–10:30 a.m. International hors d'oeuvres Mon.–Sat. 3–1 a.m. (cover after 7:30), Sun. to 9 (cover after 4). No res. Br Sun. noon–3. Res. nec. Jazz nightly. Free D parking. **(M)** **AE, CB, DC, MC, V.**

South Street Seaport

CAFE FLEDERMAUS—1 Seaport Plaza (269-5890). Casual. Continental. Spcls: lemon grilled chicken breast on a bed of salad greens in basil vinaigrette, shrimp salad with citrus fruits in a light tomato dressing, smoked ham with sauerkraut and mashed potatoes, Viennese pastries. B, L and D daily 7 a.m.–2 a.m. Br Sat.–Sun. noon–4. **(I–M)** **AE.**

HARBOUR LIGHTS—Pier 17, 3rd floor (227-2800). Casual. Continental. Spcls: roast rack of New Zealand lamb, grilled filet mignon with sauce bearnaise, sauteed salmon fillet. Res. sug. L Mon.–Fri. 11:30 a.m.–4. Br Sat.–Sun. 11–4. D daily 4–midnight. Pianist Wed.–Sat. Private parties for 150. **(M–E)** **AE, CB, DC, MC, V.**

JADE SEA—Pier 17, 2nd floor (285-0505). Casual. Hong Kong Chinese. Spcls: Peking duck, ginger lobster, banana shrimp. Res. sug. L Mon.–Fri. 11 a.m.–3. Dim sum Br Sat.–Sun. 11 a.m.–4. D daily 4–11. Private parties for 10–200. **(M)** **AE, CB, DC, MC, V.**

LIBERTY CAFE—Pier 17, 3rd floor (406-1111). Casual. American regional. Spcls: grilled mahi mahi, Maine lobster, woodburning pizza oven. Through 3/15: annual lobster dinner feast. Res. sug. L Mon.–Fri. 11:30 a.m.–5. Br Sat.–Sun. 11:30–3. D daily 5–11:30. Private parties for 100. **(M)** **Liberty Oyster Bar and Shark Aquarium:** Spcls: oysters, clams, chowder. Open for L and D daily 10 a.m.–midnight. **(I)** **AE, CB, DC, MC, V.**

ROEBLING'S BAR AND GRILL—11 Fulton St., in Fulton Market Bldg. (608-3980). Casual. American/seafood. Spcls: Norwegian salmon, New England clam chowder, Roebling's fisherman's stew, steak and chops. Res. sug. L Mon.–Sat. 11:30 a.m.–5. Br Sun. 11:30 a.m.–2:30. D Sun.–Thu. 5–10, Fri.–Sat. till midnight. Bar open till 2 a.m. nightly. **(M)** **AE, CB, DC, MC, V.**

SPIRIT OF NEW YORK—Pier 11, South St. at Wall St. (279-1890). Casual. American. Spcls: roast beef au jus, chicken Dijon, fresh baked fish. Res. sug. L cruise sails Mon.–Fri. at 1, Sat. at noon. Sun. Br cruise sails at 1. D cruise sails daily at 7. Ent. **(E)** **AE, MC, V.**

Greenwich Village

BOXERS—190 W. 4th St. (633-DARK). Casual. American. Spcls: chicken pot-pie, hamburgers, steak teriyaki, honey mustard chicken. L Mon.–Fri. 11:30 a.m.–4. Br Sat.–Sun. noon–4. D daily 4–4 a.m. Private parties for 50. **(I)** **AE, CB, DC, MC, V.**

CAFE ESPANOL—172 Bleecker St. (505-0657; 353-2317). Casual. Spanish/Mexican. Spcls: paella ala marinera, parrillade de marisco, lobster. Res. sug. L daily noon–4. D Mon.–Thu. 4–midnight, Fri.–Sun. to 1 a.m. Also **63 Carmine St.** (675-3312). **(I)** **AE, DC, MC, V.**

CARIBE—117 Perry St., at Greenwich St. (255-9191). Casual. West Indian/Jamaican. Spcls: curry goat, red snapper, ropa vieja, oxtails, jerk chicken, conch fritters, fried bananas and rum. L Mon.–Fri. 11:30 a.m.–3:30. Br Sat.–Sun. 11:30 a.m.–3:30. D Sun.–Thu. 5–11, Fri.–Sat. to midnight. Private parties 40–80. **(I)** **No credit cards.**

THE COACH HOUSE—110 Waverly Pl. (777-0303). Formal. American. Spcls: rack of lamb, striped bass, steak au poivre. Res. nec. D only Tue.–Sat. 5:30–10:30, Sun. 4:30–10. Closed Mon. **(M–E)** **AE, CB, DC, MC, V.**

EL CHARRO ESPANOL—4 Charles St., bet. Greenwich and Seventh Aves. (242-9547). Casual. Spanish. Spcls: fresh fish, veal chop, paella, mariscada with green sauce. Res. sug. Open Mon.–Thu. 11:30 a.m.–midnight, Fri.–Sat. to 1 a.m., Sun. 1–midnight. 2-hrs. free D parking. Also **58 E. 34th St.** (689-1019). **(M)** **AE, CB, DC, MC, V.**

EL COYOTE—774 Broadway, bet. 9th–10th Sts. (677-4291). Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L Mon.–Sat. 11:30 a.m.–3. Br Sun. noon–4. D Sun.–Thu. 3–11:30, Fri.–Sat. to midnight. **(I)** **AE, CB, DC, MC, V.**

EL FARO—823 Greenwich St. (929-8210). Casual. Spanish. Spcls: chicken villarroy, mariscada egg sauce, extrena. No res. L Mon.–Fri. 11 a.m.–3. D Mon.–Thu. 3–midnight, Fri. to 1 a.m., Sat. noon–1 a.m., Sun. 1–midnight. **(M)** **AE, CB, DC, MC, V.**

GOTHAM BAR & GRILL—12 E. 12th St. (620-4020). Casual. American. Spcls: grilled salmon à la greque, veal carpaccio with bresaola, rack of lamb with garlic flan and flageolet, seafood salad, peach coupe. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Thu. 5:30–10:30, Fri.–Sat. to 11:15, Sun. to 9:45. **(M)** **AE, CB, DC, MC, V.**

GUS' PLACE—149 Waverly Place (645-8511) Casual. American. Spcls: duck confit lasagna, veal peche with madeira sauce, rack of lamb with black olive couscous and cumin sauce. Res. sug. Br Sat.–Sun. noon–3. D Tue.–Sun. 5–midnight. Closed Mon. **(M)** **AE, MC, V.**

HAVELI—100 Second Ave., bet. 5th–6th Sts. (982-0533). Casual. Northern Indian. Spcls: mali kofta, chicken tandoori, resmi kebab. Res. sug. L and D daily noon–midnight. Ent. 7–10. Private parties for 100. **(M)** **AE, MC, V.**

IL MULINO—84 W. 3rd St. (673-3783). Jacket required. Northern Italian. Spcls: lobster Mulino, veal chop with sage, salmon with porcini mushrooms and balsamic vinegar, beef Romana. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–11:30. Closed Sun. **(E)** **AE.**

JOHN CLANCY'S—181 W. 10th St., at Seventh Ave. (242-7350). Dress opt. American/seafood. Spcls: lobster American, swordfish grilled over mesquite. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11:30, Sun. 5–10. **(M–E)** **AE, CB, DC, MC, V.**

LA TULIPE—104 W. 13th St. (691-8860). Casual. French. Spcls: papillote de red snapper aux légumes fondants, langue Valenciennoise. Res. nec. D only Tue.–Sun. 6:30–10.Closed Mon. **(E)** **AE, CB, DC, MC, V.**

PORTO BELLO—208 Thompson St., bet. W. Third and Bleecker Sts. (473-7794). Casual. Italian. Spcls: red snapper marechiaro, veal Riviera, chicken vecchia sturla. Res. nec. L and D Sun.–Thu. noon–11, Fri.—Sat. to 11:30. **(M)** **AE, MC, V.**

PROVENCE—38 MacDougal St., at Prince St. (475-7500). Casual. French provencale. Spcls: le poussin roti aux gousses d'ail, snapper a la Raito, bourride Setoise. Res. nec. L Tue.–Sun. noon–3. D Tue.–Thu. 6–11:30, Fri.–Sat. to midnight, Sun. 5:30–11. Closed Mon. **(M)** **AE.**

ROSE CAFE—24 Fifth Ave., at 9th St. (260-4118). Casual. American. Spcls: rare charred tuna with mango, tomato and green onion vinaigrette; crisp potato pancakes with creme fraiche and three caviars; cassoulet; roast Peking duck with plum sauce and scallion pancakes. Res. nec. L Mon.–Fri. 11:30 a.m.–3:30. Br Sat.– Sun. 11:30 a.m.–3:30. D daily 5:30–1 a.m. **(M)** **AE, MC, V.**

SEVILLA—62 Charles St., at W. 4th St. (929-3189). Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.–Sat. noon–3. D Mon.–Thu. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. **(I-M)** **AE, DC, V.**

VILLAGE GARDEN—49 Charles St., nr. 10th St. (242-2155). Casual. Japanese. Spcls: sushi, sashimi, seafood. D only Mon.–Sat. 5–11. Spcl. pre-theater D 5–7. Closed Sun. **(I-M)** **AE, CB, DC, MC, V.**

14th–42nd Streets, East Side

THE BACK PORCH—488 Third Ave., at 33rd St. (685-3828). Casual. American. Spcls: seafood, steaks, pasta. Res. sug. L Mon.–Fri. noon–5. D Mon.–Fri. 5–11, Sat. to 11:30, Sun. 4:30–9. Br Sat.–Sun. noon–4. **(M)** **AE, CB, DC, MC, V.**

BALLARD'S CHOWDERHOUSE & GRILL—303 Lexington Ave. at 37th St. in the Shelburne Murray Hill (447-7400). Casual. American. Spcls: chowderpot of the day, crab cakes with Dijon-mustard sauce, grilled spice-rubbed pork chops. Res. sug. B Mon.–Fri. 7 a.m.–10 a.m., Sat. from 8. L Mon.–Fri. noon–3. Br Sun. noon–3. D Mon.–Sat. 6–10, Sun. 5–9. Bar noon–2 a.m. Private parties for 10–235. **(M)** **AE, CB, DC, MC, V.**

CRYSTAL FOUNTAIN—*Grand Hyatt*, Lexington Ave. at 42nd St. (850-5998). Casual. Continental. Res. sug. Open 6:30 a.m.–midnight daily. Br Sun. 10:30 a.m.–3. Pianist Mon.–Fri. 8 a.m.–2 p.m. **(M)** **AE, CB, DC, MC, V.**

EXTRA! EXTRA!—767 Second Ave., at 41st St. (490-2900). Casual. American. Spcls: fried calamari with variety of sauces, wild mushrooms roasted with thyme and whole garlic cloves, chicken or beef fajitas. Res. sug. L and D Mon.–Fri. 11:30 a.m.–11, Sat. 5:30–11. Br. Sun. noon–4. **(M)** **AE, CB, DC, MC, V.**

HAROLD'S—150 E. 34th St. in the Dumont Plaza (684-7761). Casual. American. Spcls: grilled tuna with spinach and warm Dijon cream, mustard-marinated chicken grilled with vegetables, smoked chicken and grilled shrimp with farfalle pasta. Res. sug. B Mon.–Fri. 7 a.m.–10 a.m., Sat.–Sun. 8 a.m.–11 a.m. L Mon.–Fri. noon–4. Br Sun. 11 a.m.–3. D Mon.–Fri. 4–10, Sat.–Sun. 3–10. Private parties for 6–60. **(M)** **AE, CB, DC, MC, V.**

LES HALLES—411 Park Ave. South, bet. 28th–29th Sts. (679-4111). Casual. French bistro. Spcls: steak frites, cassoulet, steak tartar. Res. nec. L daily noon–3. Light menu daily 3–6. D daily 6–midnight. **(M)** **AE, CB, DC, MC, V.**

MUMBLES—603 Second Ave., at 33rd St. (889-0750). Casual. Regional American. Spcls: Cajun blackened bluefish, fried calamari, 8-oz. hamburger, pasta. No res. L and D Sun.–Thu. 11:30 a.m.–2 a.m., Fri.–Sat. to 3 a.m. Bar till 4 a.m. Br Sat.–Sun. noon–4. **(I)** **AE, MC, V.**

NICOLA PAONE—207 E. 34th St. (889-3239). Jacket required. Italian. Spcls: camicia da notte, tritone, concertino, seasonal specialties. Res. sug. L Mon–Fri. noon–1:30. D Mon.–Sat. 5–9:30. Private parties. Closed Sun. **(M)** **AE, CB, DC.**

PARK BISTRO—414 Park Ave. So., bet. 28th–29th Sts. (689-1360). Casual. French. Spcls: petatou of warm goat cheese with fresh thyme, polenta of lobster with ratatouille sauce, bayaldi of lamb with flageolets. Res. sug. L Mon.–Fri. noon–3. D daily 6–11. **(M)** **AE, DC.**

ROSSINI'S—108 E. 38th St. (683-0135). Casual. Northern Italian. Spcl: hot antipasto, chicken primavera. Res. nec. Open Mon.–Fri. 11:30 a.m.–11:30, Sat. 4:30–midnight with Aldo Bruschi Trio. Closed Sun., except for parties over 50. **(M)** **AE, DC, V.**

SATURNIA—70 Park Ave., at 38th St. (983-3333). Dress opt. European-American. Spcls: seared yellowfin tuna with yellow tomato coulis, sauteed medallions of veal with ratatouille and Roquefort sauce, seared sea scallops with sundried tomatoes and leeks. Res. sug. B Mon.–Fri. 6:30 a.m.–10:30 a.m., Sat.–Sun. 7 a.m.–noon. L Mon.–Fri. noon–2:30. D Mon.–Sat. 6–10. Private party rooms for 15–200. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

TIME & AGAIN—116 E. 39th St. (685-8887). Jacket required. American. Spcls: coulibiac of salmon, sauteed breast of chicken stuffed with herbed goat cheese, peach charlotte with caramel sauce. Res. sug. L Mon.–Fri. noon–2:30. Br Sat.–Sun. 11 a.m.–3. D Mon.–Sat. 6–11. **(M)** **AE, CB, DC, MC, V.**

UNION SQUARE CAFE—21 E. 16th St. (243-4020). Casual. Italian/American. Spcls: porcini gnocchi with red chard, prosciutto and parmigiano cream sauce; crisp roasted lemon-pepper duck with honey baked pear and spinach flan; yellowfin tuna burger with ginger-mustard glaze, grilled onions and creamy cabbage slaw; homemade tartufo with mocha fudge and caramel ice cream. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thu. 6–11, Fri.–Sat. 6–midnight. Private parties for 24. Closed Sun. **(M)** **AE, DC, MC, V.**

VIA VIA—560 Third Ave., at 37th St. (573-6093). Casual. Northern Italian. Spcls: farfalle al salmone, scampi all'aglio ed erb, roast rack of lamb with rosemary, garlic and red wine sauce. Res. sug. L Mon.—Fri. noon–5:30. Br Sat.–Sun. 11:30–4. D daily 5:30–12:30 a.m. **(M)** **AE, CB, DC, MC, V.**

WATER CLUB—500 E. 30th St. (683-3333). Casual. American. Spcls: jumbo crab cakes, Maine lobster, muscovy duck with confit. Res. sug. L Mon.–Sat. noon–2:30. Buffet Br Sun. 11:30–2:30. D Mon.–Sat. 5:30–11, Sun. to 10. Private parties for 30–300. Pianist nightly. **(E)** **AE, CB, DC, MC, V.**

14th–42nd Streets, West Side

CELLAR GRILL—131 W. 34th St., in Macy's lower level (967-6029). Casual. American. Spcls: chicken pot-pie, pizza, cobb salad. Res. sug. Open for L and D Mon.–Fri. 11 a.m.–9, Sat.–Sun. to 8. **(I)** **AE.**

FIASCO—358 W. 23rd St. (620-4620). Casual. Northern Italian. Spcls: salmon with crispy shallots and leeks served with wild mushroom risotto, lobster ravioli in fresh tomato, garlic, and herb sauce; 18 varieties of pasta, homemade desserts. Res. sug. L Mon.–Fri. 11:30 a.m.–4. Br Sat.–Sun. 11:30 a.m.–4. D Sun.–Thu. 5–midnight, Fri.–Sat. to 1 a.m. Enclosed garden room. Private parties for 10–100. **(M)** **AE, CB, DC, MC, V.**

OLD HOMESTEAD—56 Ninth Ave., bet. 14th–15th Sts. (242-9040). Casual. American. Spcls: sirloin, 4½-lb. lobster, prime rib. Res. sug. L Mon.–Fri. noon–4. D Mon.–Fri. 4–10:45, Sat. 1–midnight, Sun. 1–10. Complete D. Valet parking from 5. **(M)** **AE, CB, DC, MC, V.**

PERIYALI—35 W. 20th St. (463-7890). Casual. Greek. Spcls: grilled shrimp with herbs and lemon, charcoal-grilled octopus in red wine marinade, rabbit stew, shish kebob. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thu. 6–11, Fri.–Sat. to 11:30. Private party rooms for 15–25. Closed Sun. **(M)** **AE, MC, V.**

WORLD YACHT—*Riveranda, Empress of New York, Duchess of New York*, and *Princess of New York, Cabaret*—Pier 62, W. 23rd St. and the Hudson River (929-7090; -8540). Jacket required. American/-Continental. Spcls: filet mignon, coulibiac of salmon, stuffed chicken breast, pasta with lobster. Res. nec. L cruise sails Mon.–Sat. at noon. Br Sun. at 12:30. D cruise sails nightly at 7. Private parties for 2–2000. Dancing. **(E)** **AE, MC, V.**

43rd–56th Streets, East Side

ALFREDO: THE ORIGINAL OF ROME—53th St., bet. Lexington and Third Aves., Citicorp Bldg. (371-3367). Casual. Italian. Spcl: fettuccine Alfredo. Res. sug. L Mon.–Sat. 11:30 a.m.–11:30. Br Sun. 12:30–4. D Mon.–Sat. 4–11, Sun. to 10. **(M)** **AE, CB, DC, MC, V.**

AMBASSADOR GRILL—1 United Nations Plaza, at 44th St., in the U.N. Plaza Hotel (702-5014). Dress opt. French. Spcls: warm scallop salad with basil dressing, cassoulet, sauteed venison with grape sauce, grilled duck breast with vanilla sabayon. Res. sug. B Mon.–Fri. 7 a.m.–11 a.m., Sat. from 7:30 a.m., Sun. to 10:30 a.m. L Mon.–Fri. noon–2. Br Sat. 11 a.m.–2, champagne buffet br. Sun. 11:30 a.m.–3. D daily 6–10:30. Prix fixe L and D. Piano bar 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

ARIA—253 E. 52nd St. (888-1410). Casual. Itialian. Spcls: carpaccio of beef with truffle oil and mushrooms, lobster and shrimp lasagna with morels, herb-roasted loin of lamb with a pine-nut crust. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5–11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental (421-0836). Jacket required. American. Spcls: crabmeat cakes on mustard sabayon; Atlantic delicacies in "pot'n stock" with garlic toast; fillet of veal stuffed with lobster, lemon sauce and saffron noodles. Res. sug. B daily 7 a.m.–10:30 a.m. L Mon.–Sat. 11:30 a.m.–3. D daily 5:30–11:30. *Br Sun. 11:30 a.m.–3.* **(M-E)** *Ent. night*ly 5:30–11:30 and Sun. Br. **AE, CB, DC, MC, V.**

CHEZ LOUIS—1016 Second Ave., bet 53rd and 54th Sts. (752-1400). Dress opt. French. Spcls: roast chicken, roasted wild mushrooms, garlic potato pie, fruit pie. Res. sug. L Mon.–Fri. 11:45 a.m.–3. D Mon.—Sat. 6–midnight, Sun. 5–10. **(M–E)** **AE, CB, DC, MC, V.**

CHRIST CELLA—160 E. 46th St. (697-2479). Formal. American. Spcls: steak, chops, lobster, seafood. Res. sug. Open Mon.–Thu. noon–10:30, Fri. to 10:45, Sat. 5–10:45. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

DRAKE HOTEL—440 Park Ave., at 56th St. (421-0900). **Cafe Suisse:** Casual. Continental/Swiss. Spcls: veal émincé with roesti or spaetzli, kirsch-torte. Res. sug.

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B Mon.–Sat. 7 a.m.–11 a.m., Sun. to 11:30 a.m. L Mon.–Sat. 11 a.m.–5, Sun. noon–5. D daily 5:30–11. **(M) Drake Bar:** B Mon.–Sat. 7–10:30. L Mon.–Sat. 11 a.m.–2:30. Cocktails Sun.–Fri. 11:30 a.m.–1 a.m., Sat. to 1:30 a.m. Ent. nightly. **(M)** **AE, CB, DC, MC, V.**

FORTUNE GARDEN PAVILION—209 E. 49th St. (753-0101). Dress opt. Chinese/Szechuan/Cantonese. Spcls: crabmeat imperial, Peking duck, cho cho chicken. Res. sug. Open Mon.–Fri. noon–midnight, Sat.–Sun. 5–midnight. Jazz nightly. **(M)** **AE, CB, DC, MC, V.**

FOUR SEASONS—99 E. 52nd St. (754-9494). **Pool Room:** Formal. American-contemporary. L Mon.–Fri. noon–2:30. D Mon.–Thu. 5–9:30, Fri.–Sat. to 11:30. Complete pre-theater D 5–6:15; after-theater D 10–11:15. Res. nec. Closed Sun. **(E) Grill Room:** Formal. American-contemporary. L Mon.–Fri. noon–2. D Mon.–Sat. 5–11:30, desserts and cheese tray 10:30–midnight. Res. nec. Reduced-rate parking from 5:45. Private parties. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

GIAMBELLI 50TH RISTORANTE—46 E. 50th St. (688-2760). Dress opt. Northern Italian. Spcl: imported scampi, veal silvano, pasta. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 3–midnight, Sat. noon–midnight. Private party rooms. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

IL MENESTRELLO—14 E. 52nd St. (421-7588). Formal. Northern Italian. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M)** **AE, DC, V.**

LA COTE BASQUE—5 E. 55th St. (688-6525). Formal. French. Spcls: côte de veau à la creme d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Fri. 6–10:30, Sat. to 11. Private parties. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LAFAYETTE—65 E. 56th St. (832-1565). Formal. French. Spcls: corn breaded pork cheeks with black bean salad and arugula vinaigrette; beef tenderloin filled with marrow with chick pea fries and chive oil; pheasant breast with parsnip parmentier in a beet and ginger vinaigrette. Res. nec. L Tue.–Sat. noon–3. D Tue.—Fri. 7–10:30, Sat.6–10:30. Pre-theater D Tue.–Sat. 6–6:30. Closed Sun.–Mon. **(E)** **AE, CB, DC, MC, V.**

LE CYGNE—55 E. 54th St. (759-5941). Formal. French. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Fri. 6–10, Sat. to 11. Closed Sun. **(E)** **AE, DC.**

LELLO RISTORANTE—65 E. 54th St. (751-1555). Formal. Italian. Spcls: spaghettini primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–10:30, Fri.—Sat. to 11. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

LE PERIGORD—405 E. 52nd St. (755-6244). Formal. French. Spcls: confit de canard, mignon de veau, crêpes soufflés. Res. nec. L Mon.–Sat. noon–3. D Mon.–Fri. 5:15–10:30, Sat. to 11. Complete L and D. Private parties for 30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LEXINGTON AVENUE GRILL—569 Lexington Ave., at 51st St. (753-1515). Casual. American. Spcls: smoked and grilled filet mignon with wild mushroom and sweet shallot sauce, pan-fried baby chicken with garlic mashed potatoes, grilled halibut with caramelized lemon. Res. nec. L Mon.–Sat. 11:30 a.m.–3. Br Sun. 11 a.m.–3. D Mon.–Sat. 5–midnight, Sun. till 11. Bar Mon.–Sat. till 2 a.m., Sun. till 1 a.m. Pianist nightly. **(E)** **AE, CB, DC, MC, V.**

LUTECE—249 E. 50th St. (752-2225). Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tue.–Fri. noon–2. D Mon.–Sat. 6–10. Closed Sun. **(E)** **AE, CB, DC.**

MON CHER TONTON—68 E. 56th St. (223-7575). Formal. French. Spcls: fresh foie gras with figs; lobster medallions roasted with potatoes, garlic and meat juice; duckling roasted with fresh peaches. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–11. Private parties for 4–35. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

MONTEBELLO—120 E. 56th St. (753-1447). Casual. Italian. Spcls: capelli d'angelo Montebello, scampi Montebello, pollo forestiera. Res. sug. L and D Mon.–Sat. noon–11. Pre-theater D 5–6:30. Private parties for 55–75. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

PALM—837 Second Ave., at 45th St. (687-2953). Casual. American. Spcls: steak, lobster. Open Mon.–Fri. noon–10:45, Sat. 5–11. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

REINS—511 Lexington Ave., at 48th St. (980-7100). Dress opt. Anglo/French. Spcls: prime ribs of beef with Yorkshire pudding and onion gravy, wild Scottish salmon char grilled with parsley butter, veal chop with wild mushrooms. Res. sug. D Wed.–Thu. 8–1 a.m., Fri.–Sat. 8–3 a.m. Dancing. Closed Sun.–Tue. **(E)**. **Mallets Piano Bar:** Casual. Open Mon.–Sat. 4–1 a.m. **(M)** **AE, DC, MC, V.**

THE RENDEZVOUS—21 E. 52nd St., in Omni Berkshire Place (753-5970). Dress opt. French/continental. Spcls: country style pasta, Cajun blackened redfish, spinach salad with smoked duck. Res. sug. B Mon.–Fri. 6:30–10:30. L noon–3. D 6–10:30. S 10:30–12:30. Champagne Br Sat.–Sun. noon–5. **(M)** **AE, CB, DC, MC, V.**

SCARLATTI—34 E. 52nd St. (753-2444). Jacket required. Italian. Spcls: antipasta caldo, pappardelle con carciofi, pollo contadina, saltimbocca Napolitana. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thu. 5:30–10:30, Fri.–Sat. to midnight, Sun. 5:30–10:30. **(M-E)** **AE, CB, DC, MC, V.**

SCOOP—210 E. 43rd St. (682-0483). Dress opt. Northern Italian/American. Spcls: shrimp Romano, osso buco, lobster fettuccine, fresh seafood. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 3–10:30, Sat. 5–11. Private parties for 30–150. Prix fixe D. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SHELTON GRILL—525 Lexington Ave., bet. 48th–49th Sts., in the Halloran House Hotel (755-4000). Casual. Continental. Spcls: broiled salmon steak with champagne and caviar sauce, medallions of veal with peregourdine, grilled lamb chop with demi-glace sauce. Res. sug. B daily 7 a.m.–11:30 a.m. Br Sun. noon–2:30. L daily noon–2:30. D daily 5:30–10. **(M)** **AE, CB, DC, MC, V.**

SHINBASHI—280 Park Ave., on 48th St. (661-3915). Dress opt. Japanese. Tatami and Western seating. Res. sug. L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Sat. 5:30–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SMITH & WOLLENSKY—Third Ave. and 49th St. (753-1530). Dress opt. American. Spcls: 18-oz. steak, 4- to 5-lb. lobster. Res. sug. Open Mon.–Fri. noon–midnight, Sat.–Sun. 5–midnight. **(M-E)** **AE, CB, DC, MC, V.**

WALDORF-ASTORIA—301 Park Ave., bet. 49th–50th Sts. (355-3000). **Bull and Bear:** Jacket required. American. Spcls: prime beef, fresh seafood. Res. sug. L daily noon–3. D daily 5–10. S daily 10–12:30 a.m. Cocktails 10:30 a.m.–1 a.m. **(M) Peacock Alley Restaurant and Cocktail Lounge:** Jacket required. Continental/nouvelle. Res. sug. B Mon.–Fri. 6:30 a.m.–10:30 a.m., Sat. 7:30 a.m.–10:30 a.m., Sun. 8 a.m.–10:30 a.m. L noon–2:30. D 5:30–10:30. Complete D. Buffet Br Sun. 11 a.m.–2:45. Ent. Cole Porter's own piano Tue.–Sat. 6–2 a.m., Sun.–Mon. 8–1 a.m. **(M-E) The Waldorf Cocktail Terrace:** Tea daily 2:30–5:30. Cocktails 2:30–2 a.m. Ent. nightly. **Oscar's:** Casual dining and snacks. B Mon.–Sat 7 a.m.–11:30 a.m., Sun to noon. L Mon.–Sat. 11:30 a.m.–3, Sun. noon–5. D 5–9:30. Complete D. S to 11:45. Cocktails noon–11:45. **Sir Harry's Bar:** Cocktails daily 1–3 a.m. **AE, CB, DC, MC, V.**

YAGOTO—141 E. 48th St. (751-2554). Casual. Traditional Japanese. Spcls: shabu-shabu, kaiseki menu, tempura. Res. sug. L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Sat. 6–10. Tatami rooms. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

ZARELLA'S—953 Second Ave., at 50th St. (644-6740). Casual. Mexican. Spcls: salpicon de pescado, chili quiles, tuna with mole. Res. sug. L Mon.–Fri. noon–3. Br Sun. noon–3:30. D Mon.–Thu. 5–11:30, Fri.–Sat. 5–midnight, Sun. 5–10. Ent. Tue. and Sat. Private L parties for 70. **(M)** **AE, DC.**

43rd–56th Streets, West Side

ADRIENNE—700 Fifth Ave., at 55th St. in the Peninsula. (247-2200). Formal. Classical French. Spcls: pan-fried leek-and-ginger ravioli in vegetable cream sauce, braised salmon and romaine in a champagne watercress butter, lamb mignonettes with eggplant ragout in oregano cream. Res. sug. B Mon.–Fri. 7–10, Sat.–Sun. 7:30–11. L Mon.–Fri. noon–2:30, Sat. to 3. Br Sun. noon–3:30. D Mon.–Sat. 6–10:30. **(E)**.

Le Bistro d'Adrienne: Casual. French. Spcls: game terrine with red beet salad, grilled swordfish with ratatouille, leek-and-potato stew with pork sausage. L Mon.–Fri. noon–3. Snacks 3–6. D daily 6–11. **(M)** **AE, CB, DC, MC, V.**

ALGONQUIN—59 W. 44th St. (840-6800). Jacket required. Two dining rooms. Continental. Res. sug. L noon–3. D Mon.–Sat. 5:30–9:30, Sun. 6–11. Br Sun. noon–2:15. Late S buffet 9:30–12:30 a.m. Free D parking 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

AMERICAN FESTIVAL CAFE—Rockefeller Plaza, 20 W. 50th St. (246-6699). Casual. American. Spcls: prime rib, crab cakes, fettuccine with mussels, shrimp and scallops in pesto sauce. Res. sug. B Mon.–Fri. 7:30–10:30. Br Sat.–Sun. 10:30 a.m.–3:30. L Mon.–Fri. 11 a.m.–4. D daily 4–midnight. **(M)** **AE, CB, DC, MC, V.**

THE ASSEMBLY STEAK & FISH HOUSE—16 W. 51st St. (581-3580). Dress opt. Steakhouse. Spcls: guaranteed prime beef, fresh fish, lobster. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 3–10. Pre-theater D 4:30–6:30. Discount D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

BARBETTA—321 W. 46th St. (246-9171). Formal. Northern Italian. Spcls: field salad Piemontese, agnolotti, baby lamb. Res. nec. L Mon.–Sat. noon–2. D Mon.–Sat. 5–midnight. Complete pre-theater D 5:30–7. Private rooms. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

BROADWAY JOE STEAK HOUSE—315 W. 46th St. (246-6513). Casual. American. Spcls: prime ribs of beef, veal chop, broiled swordfish steak, Caesar salad. Res. sug. L daily 11:30 a.m.–3. D daily 3–midnight. Free D parking. Private parties for 125. **(M)** **AE, CB, DC MC, V.**

CENTURY CAFE—132 W. 43rd St. (398-1988). Casual. American. Spcls: sage smoked filet mignon with horseradish sauce, swordfish paillard with lemon lime chardonnary sauce, fresh oysters and New England Ipswich clams. Res. sug. Open Mon.–Sat. 11:30 a.m.–1 a.m. Bar till 3 a.m. nightly. Private parties for 300. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CHARLEY O'S—33 W. 48th St. (582-7141). Casual. Irish-pub style. Spcls: Irish stew, hot roast beef. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 5–10. Sandwich counter Sat. 11:30 a.m.–7. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

COLUMBUS ON BROADWAY—224 W. 49 St. (977-9000). Casual. American bistro. Spcls: grilled lamb chops with rosemary potatoes, blackened red snapper, grilled salmon with horseradish-mustard sauce. Res. sug. L Mon.–Sat. 11:30–4:30. D Mon.–Sat. 5–midnight, Sun. noon–8. Pre-fixe D 5–7:30. Private parties for 100. Ent. nightly. **(M)** **AE, CB, DC, MC, V.**

DANNY'S GRAND SEA PALACE—346 W. 46th St. (265-8133). Casual. Thai/seafood. Spcls: baked seabass in banana leaf, roasted duck Thai curry, shrimp Bangkok, PAD Thai. Res. sug. L Wed. Sat. Sun. 11:45–3:30. D daily 4–midnight. Ent. **(M)** **AE, CB, DC, MC, V.**

DECO 30—1568 Broadway at 47th St., in the Embassy Suites Hotel, 5th floor (719-1600). Casual. American. Spcls: deco dence salad, grilled Norwegian salmon, seared peppered tuna, paillard of chicken. Res. sug. L daily 11 a.m.–2. D daily 5–11. Pre-theater D daily 5–7. Private parties for 10–175. **(M)** **AE, CB, DC, MC, V.**

DORSET—30 W. 54th St. (247-7300). **Dorset Room:** Dress opt. French/American. Spcls: rack of lamb, poached salmon with hollandaise sauce, Dover sole meuniere. Res. sug. B Mon.–Fri. 7 a.m.–10a.m. L Mon.–Fri. noon–3. D Mon.–Fri. 6–11. Br Sun. 11:30–3. **(M)** **Bar Cafe:** Casual. French/American. L and D daily noon–11. **(M)** **AE, CB, DC, MC, V.**

FRENCH SHACK—65 W. 55th St. (246-5126). Casual. French. Spcls: contre filet, duck Normande, côte de veau aux chanterelles. Res. sug. L daily noon–3. D Mon.–Fri. 5–11, Sat. to 11:30, Sun. from 4:30. Complete L and D. **(M)** **AE, CB, DC, MC, V.**

GRILL 53—111 W. 53rd St. (265-1600). Dress opt. American. Spcls: prime steak, chops, fresh seafood. Res. sug. B Mon.–Fri. 7:30 a.m.–10:30 a.m. L Mon.–Fri. 11:30 a.m.–2:30. D daily 5–11:30. Private parties for 100. **(M)** **AE, CB, DC, MC, V.**

HALCYON—151 W. 54th St., in the Rihga Royal Hotel. (468-8888). Casual. American. Spcls: fennel crusted Gulf prawns, poached halibut with Japanese eggplant ratatouille and yellow pepper coulis, grilled rib-eye steak with smoked tomato and roasted corn sauce. Res. sug. B daily 6:30 a.m.–11:30 a.m. L daily 11:30 a.m.–3. D daily 5:30–11. Late supper till 2 a.m. Ent. nightly from 8–midnight. Private parties for 150-300. **(E)** **AE, CB, DC, MC, V.**

JEWEL OF INDIA—15 W. 44th St. (869-5544). Casual. Indian. Spcls: chicken tikka masala, tandoori prawns, lamb vindaloo. Res. sug. L daily noon–3. D daily 5:30–11. Private parties for 100–125. **(M)** **AE, DC, MC, V.**

LA BONNE SOUPE—48 W. 55th St. (586-7650). Casual. French bistro. Spcls: French hamburger, omeletes, fresh fish, chocolate fondue. Open daily 11:30 a.m.–midnight. **(I)** **AE.**

LA CITE—120 W. 51st St. (956-7100/7262). Casual. French. Spcls: cassoulet, choucroute, steak frites. Res. sug. L Mon.–Fri. noon–4. D Mon.–Fri. 4–midnight, Sat.–Sun. from 5. Private parties for 30–40. **(E)** **AE, CB, DC, MC, V.**

LA PRIMAVERA—234 W. 48th St. (586-2797). Casual. Northern Italian. Spcls: fettuccine salmonati, vitello caldo freddo, scaloppine con porcini. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–11. Pre-theater D 5–8. Private parties for 50. Closed Sun. **(M)** **AE, MC, V.**

LA RIVISTA—313 W. 46th St. (245-1707). Casual. Italian. Spcls: garganelli alla romagnola, costolette alla bolognese, brodetto di pesce alla abruzzese. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–midnight. Free D parking. Closed Sun. **(M)** **AE, DC, MC, V.**

LA VERANDA—163 W. 47th St. (391-0905). Jacket required. Nouvelle Italian. Spcls: stuffed breast of capon, scampi Veranda, 30 different kinds of pasta. Res. sug. L Mon.–Fri. noon–3. Italian Br Sat.–Sun. noon–3. D daily 5–midnight. Pre-theater D 5–8. Post-theater D 10–1 a.m. Private parties for 10–200. Free parking from 5–1 a.m. **(M)** **AE, CB, DC, MC, V.**

LE BERNARDIN—155 W. 51st St. (489-1515). Formal. French/seafood. Spcls: carpaccio tuna, baked sea urchins, roast monkfish with savoy cabbage, lobster à la nage. Res. nec. L Mon.–Sat. noon–2:15. D Mon.–Thu. 6–10:30, Fri.–Sat. 5:30–10:30. Private parties for 15. Closed Sun. **(E)** **AE, DC, MC, V.**

LES PYRENEES—251 W. 51st St. (246-0044; 246-0373). Dress opt. French. Spcl: coquilles St. Jacques. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–midnight, Sun. 4–10. Spec. pre-theater D 5–9. Reduced rate parking after 5. Private parties for 10–250. **(M)** **AE, CB, DC, MC, V.**

MARRIOTT MARQUIS—1535 Broadway, at 45th St. (704-8900). **J.W.'s:** Formal. Continental. Res. sug. D Tue.–Thu. 7–10, Fri.–Sat. to 11:30. Prix fixe D Tue.–Sat. 8–10. **(M)** **The View:** Formal. International. Res. sug. Buffet L Wed. and Sat. 11 a.m.–2. Br Sun. 10:30 a.m.–2:30, Wed. from 11:30 a.m. D Sun.–Thu. 5:30–11, Fri. and Sat. 5–midnight. **(E)** **AE, CB, DC, MC, V.**

NEW YORK HILTON—Sixth Ave. and 53rd St. (586-7000). **(M)** **Pursuits:** Nightclub with dancing and cocktails Mon.–Fri. 4–2 a.m., Sat. 9–2 a.m. **Mirage Lounge:** Cocktails 11:30 a.m.–2 a.m., Sun. from noon. Pianist daily 5–midnight. **International Promenade:** Cocktails 4–midnight. **(M)** **AE, CB, DC, MC, V.**

PIERRE AU TUNNEL—250 W. 47th St. (575-1220). Casual. French. Spcls: noisette de veau, tripes à la mode de Caen. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11:30. Complete D. Closed Sun. **(M)** **AE, MC, V.**

RAINBOW ROOM—RCA Building, 30 Rockefeller Pl. (632-5000). Formal. Continental. Spcls: lobster thermidor, tournedos Rossini, medallions of venison with pecan wild rice and sauce poivrade. Res. nec. Br Sun. noon–2. D Tue.–Thu. 5:30–1 a.m., Fri.–Sat. to 2 a.m., Sun. 5:30–10:30. Pre-theater D 5:30–6:15. Dancing. Private parties. Closed Mon. **(E)** **The Rainbow Promenade:** Jacket required. Continental. Spcls: trio of American caviars with brioche, steak tartare, tortelloni of spinach and goat cheese. Open Mon.–Thu. 3–1 a.m., Fri. 3–2 a.m., Sat. noon–1 a.m., Sun. noon–11. **(I–M)** **AE.**

RENE PUJOL—321 W. 51st St. (246-3023; -3049). Dress opt. French. Spcls: tuna steak sauteed with capers, tomatoes and chives, lobster ravioli, pepper steak. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 5–11:30. Complete L and D. Closed Sun. and holidays. **(M–E)** **AE, DC, MC, V.**

RUSSIAN SAMOVAR—256 W. 52nd St. (757-0168). Casual. Russian. Spcls: chicken Kiev, koulibiak, blini imperial, veal pojarski. Res. sug. L Tue.–Sat. noon–3. D daily 5–midnight. Ent. nightly from 7. **(M)** **AE, CB, DC, MC, V.**

THE SEA GRILL—Rockefeller Plaza, 19 W. 49th St. (246-9201). Jacket required. American/seafood. Spcls: grilled center-cut swordfish with orange and cilantro, Maryland crab cakes with lobster and herb sauce, steamed paillard of Great Lakes sturgeon with tomato chives and lime. Res. nec. L Mon.–Fri. 11:45 a.m.–3. Br Sat.–Sun. noon–3. D daily 5–11. Pre-theater D 5–6:30 with free parking. **(E)** **AE, CB, DC, MC, V.**

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd–54th Sts. (245-7850). Casual. Spcls: pastrami, corned beef, homemade blintzes, stuffed cabbage, matzo-ball soup. Open daily 6 a.m.–2 a.m. B to 11 a.m. **(I)** **AE, MC, V.**

SYMPHONY CAFE—950 Eighth Ave., at 56th St. (397-9595). Casual. American. Spcls: roast duckling with brandied apples, pan-seared salmon in basil butter sauce, homemade pasta. Res. sug. L Mon.–Sat. noon–3. Br Sun. 11:30–3. D Mon.–Sat. 5–midnight, Sun. 3–9. Private parties for 150. **(M)** **AE, CB, DC, MC, V.**

TOP OF THE SIXES—666 Fifth Ave., at 53rd St., 39th floor (757-6662). Dress opt. American/Continental. Spcls: steak Diane flambé, fresh seafood. Res. nec. L Mon.–Sat. 11:30 a.m.–3. D Mon.–Sat. 5–11. Ent. Tue.–Sat. Closed Sun. **(M–E)** **AE, CB, DC, MC, V.**

TRATTORIA DELL'ARTE—900 Seventh Ave., bet 56th and 57th Sts. (245-9800). Casual. Italian. Spcls: seafood antipasto; hand-rolled pinci pasta with roasted garlic, broccoli and zucchini; clay-pot-roasted baby chicken with fresh rosemary and thyme. Res. nec. L Mon.–Fri. 11:30 a.m.–3. Br Sat.–Sun. 11 a.m.–4. D daily 5–midnight. Private parties for 10–250. **Antipasto Bar and Cafe:** Open daily till 1 a.m. **(M)** **AE, MC, V.**

'21' CLUB—21 W. 52nd St. (582-7200). Formal. American. Spcls: Maryland crab cakes, Maine-lobster salad, "21" hamburger. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–midnight. Private parties for 10–500. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

VICTOR'S CAFE 52—236 W. 52nd St. (586-7714). Casual. Cuban/Spanish. Spcls: stone crabs, roast suckling pig, paella, black bean soup. Res. sug. Open daily noon–midnight. Tapas bar. Ent. nightly. Private parties. **(M)** **AE, CB, DC, MC, V.**

57th–60th Streets

ARIZONA 206—206 E. 60th St. (838-0440). Casual. Southwestern American. Spcls: wholewheat papaya blini with smoked salmon, salpicon, grilled muscovy duck breast with pasole, rib-eye of lamb with tomato chili and ratatouille. L Mon.–Fri. noon–3. D Mon.–Sat. 6-midnight, Sun. 5–10. **(M–E)** **AE, CB, DC, MC, V.**

BRUNO—240 E. 58th St. (688-4190). Dress opt. Northern Italian. Spcls: seafood antipasto, linguini with broccoli and shrimps, veal capricciosa. Res. sug. L Mon.–Fri. noon–3. D Mon. 5–10:30, Tue.–Sat. 5–midnight. Private parties for 10–150. Pianist Tue.–Sat. from 9. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

CAFE MARCO POLO—555 W. 57th St. (956-1668). Casual. Continental. Spcls: soup a la Marco Polo, sauteed shrimp in olive oil, crispy duck with plum sauce, veal medallions with artichokes. Res. sug. L Mon.–Fri. 11 a.m.–5. Br Sat. 11 a.m.–4. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Private parties for 25–100. Ent. Mon.–Sat. Closed Sun. **(M)** **AE, MC, V.**

DAWAT—210 E. 58th St. (355-7555). Casual. Indian. Spcls: Madhur Jaffrey's patrani machi, achar ghost, baked eggplant. Res. sug. L Mon.–Sat. 11:30 a.m.–3. D Sun.–Thu. 5:30–11, Fri.–Sat. to 11:30. Private parties for 80. **(M)** **AE, CB, DC, MC, V.**

FELIDIA—243 E. 58th St. (758-1479). Jacket required. Northern Italian. Spcls: pasutice Istriana, quail with polenta, risotto amiraglia. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Private parties for 15–50. Closed Sun. **(M–E)** **AE, DC, MC, V.**

LE CHANTILLY—106 E. 57th St. (751-2931). Formal. Classical French. Spcls: cervelas de volaille aux truffes, blanquette de coquille St. Jacques, ris de veau en gateau. Res. nec. L Mon.–Sat. noon–3:30. D Mon.–Sat. 6–11. Private parties for 22. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LE PATIO—118 W. 57th St., in the Parker Meridien (245-5000). Casual. French country. Spcls: broiled salmon, beef brochette with mustard sauce. Res. sug. Buffet B Mon.–Sat. 7 a.m.–11 a.m., Sun. from 7:30 a.m. Buffet L Mon.–Sat. noon–2:30. Cocktails daily 3–1 a.m. Jazz Br. Sun. noon–3. **(M)** **AE, CB, DC, MC, V.**

LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's (705-2100). Re-creation of French railway dining car. Casual. Nouvelle. Res. sug. L Mon.–Sat. 11 a.m.–3. D Thu. 5:30–7:30. High tea Mon.–Fri. 3–5. Closed Sun. **(M)** **AE, DC, MC, V.**

MALVASIA—108 E. 60th St. (223-4790). Casual. Italian. Spcls: pasta con le sarde alla Siciliana, tonno al salmoriglio con rucola, petto di anatra al vino di malvasia con datteri e olive. Res. sug. L Mon.–Sat. noon–2:30. D Mon.–Sat. 6–11. Private parties for 30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

THE MANHATTAN OCEAN CLUB—57 W. 58th St. (371-7777). Dress opt. Seafood. Spcls: fish, lobster. Open Mon.–Fri. noon–midnight, Sat.–Sun. 5–midnight. Private parties for 125. **(E)** **AE, CB, DC, MC, V.**

MICKEY MANTLE'S—42 Central Park South (688-7777). Casual. American. Spcls: chicken fried steak, wild mushroom ravioli, roasted herb chicken. Res. sug. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–4. D Mon.–Sat. 4–midnight, Sun. till 11. Private parties for 80. **(M)** **AE, CB, DC, MC, V.**

THE NEW YORK DELICATESSEN—104 W. 57th St. (541-8320). Casual. Jewish-American deli. Spcls: corned beef/pastrami sandwiches, blintzes, stuffed cabbage, chicken-in-the-pot, matzo-ball soup. Open 24 hr. daily. Private parties. **(I-M)** **AE, DC.**

NIRVANA—30 Central Park South, 15th floor (486-5700). Casual. Indian/Bengali. Spcls: tandoori chicken, kabab, shrimp dopiaza, biryani. Res. sug. L daily noon–3. D daily 1–1 a.m. Complete L and D. **(M)** **AE, CB, DC, MC, V.**

OLIVER'S—33 E. 60th St. (935-8722). Casual. British. Spcls: shepherd's pie, Oliver's fish and chips, roast prime ribs of beef with Yorkshire pudding. L Mon.–Sat. 11:30–4. Br Sun. noon–4. D Mon.–Sat. 4–11, Sun. to 9. **(I-M)** **AE, MC, V.**

PARK ROOM—36 Central Park South, in the Park Lane (371-4000). Jacket required. Continental. Spcls: Dover sole, rack of lamb, filet mignon rossini. Res. sug. B daily 7 a.m.–11:45 a.m. L Mon.–Sat. noon–4. Br Sun. noon–4. D daily 5:30–10:30. S 10:30–12:30 a.m. Ent. Tue.–Sat. **(M)** **AE, CB, DC, MC, V.**

PETROSSIAN—182 W. 58th St. (245-2214). Jacket required. French. Spcls: fresh Russian caviar, roast lobster with its natural juices, gallette of smoked salmon, Petrossian 'teasers.' Res. nec. L Mon.–Sat. 11:30 a.m.–3:30. Br Sat.–Sun. 11:30 a.m.–3:30. D daily 5:30–midnight. Pre-theater D 5:30–7:30. Post-theater D 10:30–1 a.m. **(E)** **AE, CB, DC, MC, V.**

PLAZA HOTEL—Fifth Ave. and 59th St. (759-3000). **Edwardian Room:** Formal. Continental. Res. nec. B Mon.–Sat. 7 a.m.–10:30 a.m. L Mon.–Fri. noon–2:30. Br Sun. noon–2:30. D Tue.–Thu., Sun. 5:30–10, Fri.–Sat. to 10:30. Pre-theater D Tue.–Sat. 5:30–6:30. Pianist Tue.–Sat. **(M-E)** **Oak Room:** Formal. L Mon.–Fri. 11:30 a.m.–3:30. Br Sun. 9 a.m.–2. D daily 5:30–1 a.m. Pre-theater D Mon.–Fri. 5:30–6:30. Pianist. **Oak Bar:** Casual. Sandwich menu daily 11:30 a.m.–1 a.m. Bar till 3 a.m. **Oyster Bar:** Casual. Seafood. Res. nec. Open Mon.–Sat. 11:30 a.m.–midnight, Sun. from noon. **(M-E)** **Palm Court:** Dress opt. Continental. Res. nec. B Mon.—Fri. 7 a.m.–10:45 a.m., Sat. from 8 a.m. L Mon.–Sat. noon–2:45. Br Sun. 10 a.m.–2:30. Tea Mon.–Sat. 3:45–6, Sun. from 4. Supper: Mon.–Sat. 6–midnight, Sun. to 11. **(E)** **Trader Vic's:** Casual. Light menu Mon.–Sat. 5–1 a.m., Sun. 4–midnight. **AE, CB, DC, MC, V.**

REGINE'S—502 Park Ave., bet. 59th–60th Sts. (826-0990). Jacket and tie required. French. Spcls: les médaillons de veau au beurre acidulé, l'escalope de saumon aux deux caviars, le pavé au chocolat au coulis de menthe. Res. nec. D Mon.–Sat. 7:30–midnight. Disco dancing from 11. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

ROSA MEXICANO—1063 First Ave., at 58th St. (753-7407). Casual. Classic Regional Mexican. Spcls: open grill, antojitos, through 10/31: Festival of the cuisine of the Mexican Caribbean. Res. nec. Prix fixe L Mon.– Sat. noon–3:30. Prix fixe buffet Br Sun. noon–3. D daily 5–midnight. **(M)** **AE, CB, DC, MC, V.**

RUMPELMAYER'S—50 Central Park South (755-5800). Casual. Spcls: old-fashioned soda fountain with sundaes, sandwiches, and salads. Open daily 7 a.m.–12:30 a.m. **(M)** **AE, CB, DC, MC, V.**

THE RUSSIAN TEA ROOM—150 W. 57th St. (265-0947). Jacket required for D only. Russian. Spcls: blini, shashlik, chicken Kiev. Res. sug. L daily 11:30 a.m.–4:30. D daily 4:30–11:30. S after 9:30. Complete D. Private parties. **(M)** **AE, CB, DC, MC, V.**

SAN DOMENICO—240 Central Park South. (265-5959) Formal. Italian. Spcls: shrimp and beans with Tuscan olive oil, uovo in raviolo, muscovy duck with black olives, saddle of venison with juniper berries and grilled polenta. Res. nec. L Mon.–Sat. 11:45 a.m.–2:30. D Mon.–Sun. 5:45–11. Pre-theater D 5:30–7. Private parties for 40. **(E)** **AE, CB, DC, MC, V.**

SANDRO'S—420 E. 59th St. (355-5150). Casual. Italian. Spcls: milk fed baby lamb roasted with fresh vegetables and garlic, roast suckling pig, tripe cooked with fresh vegetables, spaghetti alle vongole veraci. Res. sug. D Mon.–Sat. 5:30–11, Sun. 5–10. **(M)** **AE, CB, DC, MC, V.**

SERENDIPITY 3—225 East 60th St.(838-3531). Casual. American. Spcls: spiced chicken flambe, foot-long hot dogs with Texas chili, frozen hot chocolate. Res. sug. L and D Mon.–Thu. 11:30 a.m.–12:30 a.m., Fri. till 1 a.m., Sat. till 2 a.m., Sun. till midnight. Private parties for 20–75. **(I)** **AE, CB, DC, MC, V.**

Above 60th Street, East Side

ADAM'S APPLE—1117 First Ave., at 61st St. (371-8650). Dress opt. Spcls: chicken steak, seafood. Res. sug. Open daily 11:30 a.m.–4 a.m. Br Sun. 11:30 a.m.–4. Parties to 500. **(M)** **AE, CB, DC, MC, V.**

ALO ALO—1030 Third Ave., at 61st St. (838-4343). Casual. Italian-California. Spcls: duck pizza with goat cheese and rosemary, linguini with wild mushrooms and porcini sauce, seared rare tuna with caramelized shallot vinaigrette and crispy beet chips. Res. sug. L and D daily noon–2 a.m. Br Sun. noon–4. **(M)** **AE, CB, DC, MC, V.**

CAFE CROCODILE—354 E. 74th St. (249-6619). Casual. Mediterranean bistro. Spcls: rillettes of sole and smoked salmon, carré d'agneau Méditerranée, fish couscous, crisp roast duck with green peppercorns. Res. nec. D only Mon.–Sat. 5:30–11. Private parties for 16–24. Closed Sun. **(M)** **AE.**

CAFE PIERRE—The Pierre, 2 E. 61st St. (940-8185). Formal. French. Spcls: lasagne of lobster with spinach and basil, sauteed filet of red snapper on stir-fry vegetables and lemon gras sauce, charlotte of wild mushrooms in a crispy potato crust, caramelized bananas on a gingerbread crust with banana ice and spun sugar. Res. sug. B daily 7 a.m.–11 a.m. L Mon.–Sat. noon–2:30. Br Sun. noon–3:30. D daily 6–10:30. S from 10:30. Pre-theater D Mon.–Sat. 6–7. Pianist daily 8–1 a.m. **The Rotunda:** English afternoon tea daily 3–6:30. **(M-E)** **AE, CB, DC, MC, V.**

CAFE SAN MARTIN—1458 First Ave., at 76th St. (288-0470). Casual. Continental/Spanish. Spcls: angulas de aguinnaga, fidegua, tapas, paella a la Valenciana. Res. sug. D daily 5:30–midnight. Br Sun. noon–4. Complete D. Pianist nightly. **(M)** **AE, MC, V.**

CARLYLE HOTEL—76th St. and Madison Ave. (744-1600). **Café Carlyle:** Dress opt. Buffet Br Sun. noon–3. D Tue.–Sat. 6–11. **Carlyle Restaurant:** Formal. French. B Mon.–Sat. 7 a.m.–10:30 a.m., Sun. 8 a.m.–10:30 a.m. L Mon.–Sat. noon–3. Br Sun. noon–3. D daily 6–11. **(M-E)**. **Bemelmans Bar:** Cocktails daily noon–1 a.m. **Gallery:** Tea daily 3–5:30. **AE, CB, DC, MC, V.**

ELAINE'S—1703 Second Ave., bet. 88th and 89th Sts. (534-8103). Casual. Italian. Spcls: veal chop, cappellini romano, Norwegian salmon. Res. sug. D daily 5:30–2 a.m. Pianist Tue.–Sat. from 11. Private parties. **(M)** **AE, MC, V.**

GIRASOLE—151 E. 82nd St. (772-6690). Casual. Italian. Spcls: orechietti, venison sauteed with red wine, osso buco. Res. nec. L daily noon–3. D Mon.–Sat. 5–midnight, Sun. to 11. Private parties for 35. **(M)** **AE.**

IL MONELLO—1460 Second Ave., at 76th St. (535-9310). Jacket required. Northern Italian. Spcls: lasagna verde Fiorentino, pollo alla Toscana. Res. sug. L Mon.–Sat. noon–3. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

IL VALLETTO—133 E. 61st St.(838-3939). Formal. Italian/Abruzzese. Spcls: capellini primavera, seasonal game, baby lamb in Abruzzese style. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–11:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

JACKSON HOLE SALOON—1678 Third Ave., at 94th St. (831-4000). Casual. American. Spcls: 7-oz. beefburger topped with cheese, fried onion and mushrooms. L and D Sun.–Wed. 11 a.m.–1 a.m., Thu. to 2 a.m., Fri.–Sat. to 4 a.m. Br Sat.–Sun. 11 a.m.–4. **(I)** **AE, MC, V.**

JACQI'S—132 E. 61st St. (838-4559). Casual. American-French. Spcls: pan-roasted cod with ratatouille, calf's liver steak with sweet and sour leeks, grilled breast of duckling with leg confit and roasted shallots. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–11, Fri.–Sat. to 11:30, Sun. 4–10. Bar till 1 a.m. Private parties for 40. **(M)** **AE, CB, DC, MC, V.**

JOHN CLANCY'S EAST—206 E. 63rd St. (752-6666). Dress opt. American/seafood. Spcls: Dover sole, swordfish grilled over mesquite. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11:30, Sun. 5–10. Private parties for 35–40. **(M-E)** **AE, CB, DC, MC, V.**

KOO KOO'S BISTRO—1584 Second Ave., at 82nd St. (737-2322). Casual. French. Spcls: steak au poivre, boeuf bourguignonne, spinach ravioli with wild mushrooms. Res. sug. L Mon.–Fri. noon–5. D Sun.–Thu. 5–11, Fri.–Sat. to 11:30. Pre-theater D 5–7. Late menu Sun.–Thu. 11–1 a.m., Fri.–Sat. to 2 a.m. **(M)** **AE, MC, V.**

LE CIRQUE—58 E. 65th St. (794-9292). Formal. French. Spcls: pasta primavera, blanquette de St. Jacques julienne, caneton rõti aux pommes sauce citron. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–10:30. Complete L. Closed Sun. **(E)** **AE, CB, DC.**

LE REGENCE—37 E. 64th St., in the Plaza Athenée (734-9100). Jacket and tie required. French/seafood. Spcls: bar rayé en croûte crème aux fines herbes, red snapper pôelé crème au safran, saumon grillé sur flan de champignons. Res. nec. B daily 7 a.m.–10 a.m. L daily noon–2:30. D daily 6–10:30. **(E)** **AE, CB, DC, MC, V.**

MARK'S—25 E. 77th St., in the Mark Hotel (879-1864). Casual. French/Californian. Spcls: barbecued striped bass with wild-mushroom packets, risotto cakes with lobster remoulade, roast rack of lamb with potato and wild-mushroom Napoleon. Res. sug. B daily 6:30 a.m.–11 a.m. L Mon.–Sat. 11:30 a.m.–2:30. Br Sun. 11:30 a.m.–2:30. Afternoon tea daily 2:30–5:30. D daily 6:30 –10:30. Banquets for 25–175. **(E)** **AE, CB, DC, MC, V.**

MAXIM'S—680 Madison Ave., at 61st St. (751-5111). Jacket and tie required. French. Spcls: darne de saumon poelee, endives et fevettes meuniere, cote de veau aux juices parfait a la citronelle au coulis de fruits rouges. Res. sug. D Tue.–Sat. 6–2 a.m. Dancing Tue.– Sat. Private parties for 10–400. Closed Sun. and Mon. **(E)** **AE, DC.**

MULHOLLAND DRIVE CAFE—1059 Third Ave., at 63rd St. (319-7740). Casual. American-Italian. Spcls: chicken pot-pie, sauteed crab cakes, chicken piccata. Res. sug. L Mon.–Sat. 11:30 a.m.–5. Br Sun. 11:30 a.m.–4. D Mon.–Thu. 5–midnight, Fri.–Sat. to 1 a.m., Sun. 4–11. **(M)** **AE, DC, MC, V.**

MUMBLES—1491 Second Ave., at 78th St. (772-8817). Casual. Regional American. Spcls: grilled chicken with three sauces, Caribbean steamed grouper with plantains, 8-oz hamburger, broiled fresh fish, pasta. No res. L and D Sun.–Thu. 11:30 a.m.–2 a.m., Fri.—Sat. to 3 a.m. Bar till 4 a.m. Br Sat. –Sun. noon–4. Also **1622 Third Ave., at 91st St.** (427-4355). **(I)** **AE, MC, V.**

PARMA—1404 Third Ave., at 80th St. (535-3520). Casual. Northern Italian. Spcl: homemade pasta. Res. nec. D daily 5–12. **(M)** **AE.**

PICCOLO MONDO—1269 First Ave., bet. 68th–69th Sts. (249-3141). Formal. Northern Italian. Spcl: scampi alla Veneziana. Res. sug. L Mon.–Fri. noon–3. D

Mon.–Fri. 5–midnight, Sat. from noon. Parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

THE POLO—840 Madison Ave., at 69th St. (535-9141). Formal. American. Spcls: seared sashimi tuna with coriander seeds, house-smoked quail with yellowfin potato salad, Pacific salmon in horseradish crust. Res. sug. B daily 7 a.m.–10 a.m. Br Sat.–Sun. noon–3. L daily noon–2:30. D daily 6–10. **(E)** **AE, CB, DC, MC, V.**

THE POST HOUSE—28 E. 63rd St. (935-2888). Casual. American. Spcls: venison chili, medallions of veal with wild mushrooms, steak. Res. sug. L Mon.–Fri. noon–4:30. D daily 5–midnight. **(E)** **AE, CB, DC, MC, V.**

PRIMOLA—1226 Second Ave., at 64th St. (758-1775). Casual. Italian. Spcls: panzoti Genovese, imported branzino grilled with fresh herbs, roast veal thinly sliced with roast potatoes. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight, Sun. 5–11. **(M–E)** **AE.**

SARABETH'S—1295 Madison Ave., bet. 92nd–93rd Sts. (410-7335). Casual. American. Spcls: pan seared tuna with roasted eggplant compote and Mediterranean salsa, grilled chicken breast with shoe string sweet potatoes and shitakii mushrooms, penne with mixed grilled vegetables and ricotta. Res. sug. Open for B, L, tea and D Mon.–Fri. 8 a.m.–11, Sat. 9 a.m.–11:30, Sun. 9 a.m.–10. Private parties for 25. **(M)** **AE, DC, MC, V.**

SIGN OF THE DOVE—1110 Third Ave., at 65th St. (861-8080). Formal. American/French. Spcls: casserole of lobster, oyster and fennel; venison loin with crisp polenta and sweet potato puree; roast snapper with a gratin of endive and mustard sauce. Res. sug. L Tue.–Sat. noon–3. Br Sun. 11:30 a.m.–3.. D Sun.–Fri. 6–11:30, Sat. 5:30–11:30. Pianist. Private parties for 120. **(E)** **AE, CB, DC, MC, V.**

THE STANHOPE—995 Fifth Ave., at 81st St. (288-5800). **The Stanhope Dining Room:** Jacket required. Continental. Spcls: soup of sea urchin and oyster, chilled poached Norwegian salmon with dill creme fraiche and lemon, roasted Maine lobster with sauternes and mustard greens atop braised cabbage. Res. sug. B Mon.–Sat. 7 a.m.–10:30 a.m., Sun. to 10 a.m. L Mon.–Sat. noon–2:30. Br Sun. noon–2. D daily 6–10. **(E)** **Gerard's:** Cocktails and light fare noon–1 a.m. daily. Pianist Tue.–Sat. 6–10. **Le Salon:** B Mon.– Sat. 10:30 a.m.–noon, Sun. from 10. Tea daily 2–5. **AE, CB, DC, MC, V.**

VIA VIA—1294 Third Ave., at 74th St.(439 0130). Casual. N. Italian. Spcls: linguine neri con gemberi, finocchio con funghi, costoletta milanese. Res. sug. L Mon.–Fri. 11:30–4:30. D 4:30–12.30 a.m. daily. Br Sat.–Sun. noon–4. **(M)** **AE, CB, DC, MC, V.**

Above 60th Street, West Side

CAFE DES ARTISTES—1 W. 67th St. (877-3500). Jacket req. after 5. French. Res. nec. L Mon.–Fri. noon–3. Br Sat. noon–3, Sun 10–3. D Mon.–Sat. 5:30–12:30 a.m., Sun. 5–11. **(M-E)** **AE, CB, DC, MC, V.**

COLUMBUS—201 Columbus Ave., at 69th St.(799-8090) Casual. American. Spcls: blackened swordfish, chicken Joanne, salmon with brandy sauce. Res. sug. L Mon.–Fri. 11:30–5. Br Sat.–Sun. 11:30–4. D daily 5–2 a.m. Pre-fixe D Mon.–Fri. 5–7:30. **(M)** **AE, CB, DC, MC, V.**

CONSERVATORY—15 Central Park West, bet. 61st–62nd Sts., in the Mayflower Hotel (581-0896). Casual. Continental. Spcls: steamed and grilled fresh fish, veal Verona, linguini fruitta de mare. B daily 7 a.m.–11:30 a.m. L daily 11:30 a.m.–4. Prix fixe Br Sun. noon–4:30. D daily 4–midnight. Pre-theater D 5–7. Private parties for 100. Ent. **(M)** **AE, CB, DC, MC, V.**

COPELAND'S—547 W. 145th St. (234-2357). Jacket required. Continental/soul. Spcls: barbecued jumbo shrimp, Louisiana gumbo. Res. sug. L Mon.–Fri. 11:30 a.m.–4:30. D Mon.–Thu. 4:30–midnight, Fri.—Sat. to 1 a.m., Sun. 1–midnight. **(M)** **AE, CB, DC, MC, V.**

THE GINGERMAN—51 W. 64th St. (399-2358). Casual. Continental. Spcls: shrimp curry, roast duck, rack of lamb. Res. sug. B Mon.–Fri. 8 a.m.–11 a.m., Sat. 10 a.m.–11 a.m. L Mon.–Fri. 11:30 a.m.–5. Br Sun. 10 a.m.–4. D Mon.–Sat. 5–midnight, Sun. 4–11. Private parties for 15–100. Pianist Thu.–Sat. **(M)** **AE, CB, DC, MC, V.**

POIRET—474 Columbus Ave., bet. 82nd–83rd Sts. (724-6880). Casual. French bistro. Spcls: poulet roti with French fries, grilled lamb chop with garlic and herbs, carbonnade. Res. sug. Br Sun. 11:30–4. D Sun.–Thu. 6–11:30, Fri.–Sat. to midnight. **(M)** **AE, CB, DC, MC, V.**

RUPPERT'S—269 Columbus Ave., bet. 72nd–73rd Sts. (873-9400). Casual. Regional American. Spcls: warm grilled breast of chicken on caesars salad, baked tri-colored cheese tortellini marinara, grilled fresh salmon steak, veal scallopine piccata. Res. sug. L Mon.–Fri. 11:30 a.m.–4:30. D daily 5–2 a.m. Br Sat.–Sun. 10:30 a.m.–4. Enc. sidewalk café. **(M)** **AE, CB, DC, MC, V.**

SARABETH'S—423 Amsterdam Ave., bet. 80th–81st Sts. (496-6280). Casual. American. Spcls: grilled Louisianna shrimp with braised Savoy cabbage, chanterelle mushrooms and tarragon; pan roasted baby chicken with sauteed spinach and sweet potato puree, grilled sliced leg of lamb with crisp fried onion cup filled with onion puree and assorted vegetables. Res. sug. Open Tue.–Fri. for B, L, tea, and D from 8 a.m.–11, Sat. 9 a.m.–11:30, Sun. 9 a.m.–5:30, Mon. 6–11:30. Also **1295 Madison Ave., bet. 92nd–93rd Sts.** (410-7335). **(M)** **AE, DC, MC, V.**

SYLVIA'S—328 Lenox Ave., bet. 126th–127th Sts. (996-0660). Casual. Soul Food. Spcls: barbecue spareribs; southern fried chicken with collard greens, peas and rice; beef short ribs. Res. sug. B Mon.–Fri. 7:30 a.m.–1. L Mon.–Sat. 11 a.m.–3. Br Sun. 1–7. D Mon.–Sat. 3–10:30. **(I)** **No credit cards.**

TAVERN ON THE GREEN—Central Park at 67th St. (873-3200). Casual. American. Spcls: grilled filet mignon with potato gratin, sauteed Louisiana shrimp with wild rice, classic Ceasar salad. Res. sug. L Mon.–Fri. noon–3:45. D Sun.–Thu. 5:30–11:30, Fri.–Sat. 5–midnight. Br Sat.–Sun. 10 a.m.–3:45. Private parties for 15–1500. **(E)** **AE, CB, DC, MC, V.**

THE TERRACE—400 W. 119th St. (666-9490). Formal. Classical French. Spcls: poached oysters in champagne with duxelles of mushrooms, medaillons of veal with morels and sweet onion mousse, strawberry dacquoise. Res. nec. L Tue.–Fri. noon–2:30. D Tue.–Sat. 5–10. Banquet facilities for 150. Harpist Tue.–Sat. Free valet parking. Closed Sun.–Mon. **(E)** **AE, DC, MC, V.**

BROOKLYN

MONTE'S VENETIAN ROOM—451 Carroll St., bet. Third Ave. and Nevins St. (718-624-8984). Dress opt. Italian. Spcls: baked jumbo shrimp alla Monte, chicken scarpariello, frutti di mare fresca, homemade Italian cheesecake. Res. sug. Open Sun.–Thu. 11 a.m.–11, Fri.–Sat. to midnight. Free valet parking on premises. **(M)** **AE, CB, DC, MC, V.**

THE RIVER CAFE—1 Water St. (718-522-5200). Jacket required. American. Spcls: sauteed foie gras with pumpkin seeds and pear, rack of lamb in a chestnut meal crust, salmon seared with ginger and cracked pepper, Valrhona Brooklyn Bridge with assorted ice creams and sorbets. Res. nec. L Mon.–Fri. noon–2:30. Br Sat. noon–2:30, Sun. 11:30–2:30. D nightly 6–11:30. Pianist nightly. **(E)** **AE, CB, DC, MC, V.**

QUEENS

RALPH'S ITALIAN RESTAURANT—75-61 31st Ave., Jackson Heights (718-899-2555). Casual. Italian. Spcls: veal rollatini, spaghetti carbonara, chicken Valdostana. Res. sug. Open Mon.–Thu. noon–10:30, Fri. to 11, Sat. 4–11. Complete D. Closed Sun. **(I).** **AE, DC, V.**

VILLA SECONDO—184-22 Horace Harding Expy., Fresh Meadows (718-762-7355). Casual. Northern Italian. Res. sug. L and D Tue.–Fri. noon–11, Sat. 4–midnight, Sun. 2–11. Complete L. Closed Mon. **(I-M)** **AE, DC, MC, V.**

WATER'S EDGE—44th Drive at the East River (936-7110/718-482-0033). Dress opt. Contemporary American. Spcls: grilled swordfish with peppered artichoke chips and grilled vegetable salad, charred and *marinated flank steak with sweet potato spaetzle* and grilled mushrooms, smoked sweetbreads and monkfish with savoy cabbage and essencia cream. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11:30. Ent. Tue.–Sat. Private parties for 400. Free ferry service from Manhattan. Closed Sun. **(E)** **AE, CB, DC.**

SOLUTIONS TO LAST WEEK'S PUZZLES

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OTHER EVENTS

COMPILED BY EDNA LAROCHE

REMEMBERING MARTIN LUTHER KING, JR.—South African trumpeter Hugh Masekela and human-rights activist Carolyn Goodman are among those expected on 1/20 at 3 for the seventh annual program at Lehman Center, Bedford Park Boulevard and Goulden Ave. (960-8833), Bronx, to celebrate Dr. King's birthday. Mr. Masekela's musical work ranges from co-writing the musical *Sarafina* to performing with Paul Simon on the Graceland tour. Ms. Goodman's work began even before her son was killed in 1964 while working with the civil-rights movement in Mississippi. Admission is free but tickets must be picked up in advance.

ICE CAPADES—Joining the skating wonders for this year's *On Top of the World* Tour are Simone Grigorescu, ice soloist from Romania; World Professional champions Tracey Solomons and Ian Jenkins; the hilarious Beattys; the Simpsons; and Barbie. Highlights from the show include an art-deco opening entitled *A Night in Metropolis;* ghosts and goblins at the *Haunted House on Ice Mountain,* and *Barbie at the Beach.* Shows at Madison Square Garden, Seventh Ave., 31st–33rd Sts., are from 1/18–27 and tickets can be purchased at the box office or by calling ticketmaster, 307-7171. $8–$16.50.

MOSCOW CIRCUS—They're back at Radio City, 50th St. at Sixth Ave., from 1/16–27 with "The Flying Cranes" performing ballet on a trapeze; The Zolkins and their twelve juggling bears; Chernievski, the thirteen acrobats doing somersaults; and so many more. All in *one* ring. $20–$27.50 at the box office or call ticketmaster, 307-7171.

THE CULTURE GOD OF THE 1960s: THE FILMS OF ANDY WARHOL—From 1/18–3/2, the Angelika Film Center, 18 W. Houston St. (995-2000), will present eleven films made by the artist during the 1960's. Some of the works to be shown include *Eat* which shows artist Robert Indiana slowly eating a mushroom and *Lonesome Cowboys,* the last film directed by Warhol. $7.

TRIBUTE TO GORDON PARKS—This event for the well-known photographer, writer, director is attracting a stellar list of performers and politicians eager to reciprocate the enjoyment provided by Mr. Parks over the years. George Plimpton will serve as master of ceremonies while the Brooklyn Chamber Orchestra, conducted by Kermit Moore, performs works by Copland and Ellington. Also among the list of participants on 1/18 at 7:30 are Cicely Tyson, Moses Gunn, Maya Angelou, and Kurt Vonnegut. Cathedral of St. John the Divine, 112th St. and Amsterdam Ave. (662-2133). Free.

LECTURES AND TALKS—Sponsored by New York Hospital-Cornell Medical Center, the Junior League of the City of New York, and the Parents League of New York, **From Conception to Graduation—It Can Drive You to Drink** will address alcohol during pregnancy, social drinking, talking to teens, and the sobering truth. 1/17, 6–7:30, Hunter College School of Social Work, 129 E. 79th St. (737-7385). Free, reserve. . . Playwright **August Wilson** is at the 92nd St. Y, 1395 Lexington Ave. (415-5450), on 1/21 at 8. $10. . . Dr. Alan Dubrow, a physician at Beth Israel Medical Center, provides **An Update on High Blood Pressure** on 1/22 at 2. B.I.'s Podell Auditorium, Dazian Pavilion, Nathan D. Perlman Place, between 16th and 17th Sts. (420-4247).

REVELS AND CAUSES—St. Augustine School of the Arts takes center stage on 1/17 at 8:30 when jazz violinist **Noel Pointer** performs at a benefit for the school where children are required to learn the piano and another instrument before graduation. Village Gate, Bleecker and Thompson Sts. For information and tickets, call 893-0072. $50, $100. . . **Theater for the New City** is celebrating its 21st-anniversary season on 1/16 at P.S. 122, 150 First Ave. Playwrights will read from their own upcoming works and the proceeds will go towards helping TNC with its renovation costs. $10. . . A benefit for the **Boys Choir of Harlem** on 1/21 at 6. The Equitable Center, 787 Seventh Ave. (685-1095), $500, $1,000.

CALENDAR—Cooper Union, 7 E. 7th St. (353-4155), is mounting the exhibit **A Better Mousetrap: Patents and the Process of Invention** to coincide with the 200th anniversary of the U.S. patent office and to celebrate its founder's (Peter Cooper) birthday. The exhibit runs from 1/17–2/15; a lecture entitled **Patent Policy and the Future** will be held on 1/22 at 6. Free. . . An eighteen- week course on **Starting Your Own Business** begins on 1/22, from 6–9. It's geared for women who know what kind of business they want, but aren't sure how to go about it. American Woman's Economic Development Corporation, 60 E. 42nd St. (692-9100). $240. . . An open house at the **Art Center** of the 92nd Street Y, 1395 Lexington Ave. (415-5450). Prospective students can tour the studios, speak with faculty, and see demonstrations. 1/20, noon–2.

ELLIS ISLAND IMMIGRATION MUSEUM—The city's newest museum (363-3260) is in the restored and refurbished main building of the country's first federal immigration stations. Commemorating America's immigrant heritage are four exhibits: "The Peopling of America"; "Through America's Gate"; "The Peak Immigration Years (1892–1924)"; "Treasures From Home." Oral history and a film, too, and National Park Service Rangers to answer questions. Open daily; Mon.–Fri. 9 a.m.–5; Sat. and Sun. 9–6. Ferry from Battery Park includes admission: adults $6; children 3–11, $3.

TOURS

OLD RIVERDALE—1/20 at 1, a walking tour with the Bronx County Historical Society (881-8900) of "the earliest known railroad suburb" in the city, now a designated Historic District. Meet historian-author Robert Kornfeld at the Riverdale railroad station, 254th St. and the Hudson River. $5.

CITYWALKS—Historic-neighborhood tours with John Wilson (989-2456). 1/19 at 1: **Chelsea;** meet on S.E. corner of 23rd St. and Seventh Ave. to learn about the area's changing personalities . . . 1/20 at 1: **Fabulous Fifth;** meet on S.W. corner of Fifth Ave. and 42nd St. for a walk up to Grand Army Plaza . . . 1/21 at 1: **Lower Broadway;** meet on east side of Broadway and Murray St., by City Hall, for a walk to the Battery. Each tour, $12.

ADVENTURE ON A SHOESTRING—1/20 at noon, a walk in **Beekman Place and Sutton Place,** with an eye to past and present history and notable residents. 1/20 at 3, **Greenwich Village;** the narrowest house in the city, literary and theatrical history. Each tour, $5. Phone to reserve and for meeting places (265-2663).

SIDEWALKS OF NEW YORK—517-0201 for information. Each tour, $10. 1/19 at 6: **Ye Olde Tavern Tour;** meet at Washington Square Arch, foot of Fifth Ave., for visits to old and/or historic bars in Greenwich Village; tips and drinks not included . . . 1/19, 20, 26, 27 at 6: **Ghosts After Sunset;** meet at Washington Square Arch for more ghostly stories of the Village . . . 1/20 at 2: **Beverly Hills East;** meet on Park Ave. and 50th St. by the Waldorf-Astoria for a who-lives-where stroll . . . 1/20 at 2: **Ghosts of Greenwich,** a "spooky" daylight tour of historic Greenwich Village, to visit some personages of the past who still haunt their neighborhood; meet at Washington Square Arch.

NEW YORK ON THE RUN—N.Y. Road Runners Club's Sharon Garfunkel will lead runners on a "Fifth Avenue romp" at 7:45 a.m., Sats. in January. A 4–6-mile run that takes you down to the Village, SoHo, and South Street Seaport. $12, $15 (860-4455, ext. 117). Also weekday tour-runs, 6:30–7:30 a.m. Phone for meeting places; reservations required.

CENTRAL PARK—"Walks and Talks—Pining Away": 1/20 at 2, meet at C.P.W. and 85th St. for a visit to the Arthur Ross Pinetum; learn about the park's evergreens and how to tell them apart. Free.

NATURE WALKS—At **Brooklyn Botanic Garden,** 1000 Washington Ave. (718-622-4433): 1/20 at 1, "Plants of Africa," a tour with Susan Rifkin of the collection of desert, temperate-zone, and tropical varieties. Meet at the Steinhardt Conservatory; free . . . At **Wave Hill,** W. 259th Street and Independence Ave., Bronx (549-3200): Each Sat. and Sun. at 1, orientation walks; every Sun. at 2:15, greenhouse-and-garden walks. All free with admission to the grounds; $2 . . . **Alley Pond Environmental Center,** 228-06 Northern Blvd., Douglaston, Queens (718-229-4000): 1/19, 11 a.m.–1 p.m.: a winter walk at Oakland Lake, to learn about seasonal ecology and the lake's inhabitants; meet on corner of Cloverdale Blvd. and 46th Ave., Bayside. $3.

CARNEGIE HALL—Tours of this cultural landmark, now celebrating its centennial, include anecdotes, historical details, architectural information, and more. Tue. and Thur., 11:30 a.m., 2, 3. Tickets for same-day tours sold 11 a.m.–3: adults $6, seniors and students $5, under 12; $3. From lobby, 154 W. 57th St. (247-7800).

NEW YORK PUBLIC LIBRARY—"Between the Lions," a one-hour tour of the Central Research Library, Fifth Ave. and 42nd St., that includes anecdotes about art, history, literature, and architecture. Daily except Sun. and holidays at 11 a.m. and 2 p.m., from the Visitor Information desk. Free. Also, Thur. and Sat. at 1, a 30-minute tour of the exhibit "Building the New York Public Library" and its archival drawings, photographs, and memorabilia (930-0501) . . . **Lincoln Center Library,** Amsterdam Ave. at 65th St. (870-1670). Tours of the dance, theater, music, and recorded-sound collections; each Tue. at 2. Free . . . **Mid-Manhattan Library,** Fifth Ave. at 40th St. (340-0934). Tours of the largest circulating and reference library in the branch system; Mon., Wed., Fri. at 2:30. Free.

SHORE WALKERS—1/19, a hike on the S.I. Greenbelt. $3; phone 718-761-7496.

URBAN TRAIL CONFERENCE—1/19, a walk in the Brooklyn Botanic Garden and Prospect Park. Phone 924-7486. $1, plus admissions.

COMPILED BY FLORENCE FLETCHER

SPORTS

BASKETBALL—Knicks, Madison Square Garden (465-MSG1). $12–$45. 1/16 at 7:30: vs. Minnesota; 1/21 at 1: vs. Philadelphia.

HOCKEY—Rangers, Madison Square Garden (465-MSG1). $12–$45. 1/15 at 7:30: vs. Edmonton; 1/17 at 7:30: vs. Chicago . . .**Islanders,** Nassau Veterans Memorial Coliseum, Uniondale, L. I. (516-794-4100). $10–$30. 1/15 at 7:35: vs. Boston; 1/17 at 7:35: vs. Edmonton; 1/22 at 7:35: vs. New York Rangers . . .**New Jersey Devils,** Byrne Arena, E. Rutherford, N. J. (201-935-6050). $14–$24. 1/14 at 7:45: vs. Los Angeles; 1/16 at 7:45: vs. Chicago.

STEPS—Frostbite 10, 1/20 at 10 a.m. Runners of all ages and paces are invited to participate in this run, which begins and ends at 90th St. and Fifth Ave., in Central Park. NYRRC, 860-4455. $11, $15.

HORSE RACING—Aqueduct Winter Meeting, through 3/11 (718-641-4700). Daily except Tue.; post time: 12:30. $2, Grandstand; $5, Clubhouse. Featured: 1/19, Busanda; 1/20, Broadway Hdcp. (NYB).

ACTIVITIES FOR CHILDREN

COMPILED BY KATE O'HARA

SWEET HONEY IN THE ROCK—This a cappella gospel group performs its second annual children's concert in honor of Martin Luther King Jr.'s birthday. 1/20 at 2 p.m. Washington Irving High School, 40 Irving Place at 16th St. (274-1948). $12 in advance; $14 at the door.

A WOMAN CALLED TRUTH—A musical based on the true story of a slave's struggle for freedom and subsequent crusade for black and women's rights. For ages 9 and up. 1/19 at 8; 1/20 at 2. Open Eye Theater, 270 W. 89th St. (769-4143). $6; adults $8.

92ND STREET Y—Songs and Rainbows with Bob Schneider and the Rainbow Kids. For ages 3–8 and their families. 1/20 at 1:30. 1395 Lexington Ave. (996-1100). $12; reserve.

NARNIA—A musical based on the chronicles by C.S. Lewis. Music by Thomas Tierney. Lyrics by Ted Drachman. Adaptation by Jules Tasca. Through 1/20. Tues.–Fri. at 10:30 a.m.; Sat. at 2 and 8; Sun. at 3. Fashion Institute of Technology, 227 W. 27th St. (279-4200). $12–$15; reserve.

THE GIFT OF WINTER—Tada!, a company of young performers between the ages of 6 and 17, presents a new musical based on the book by John Leach and Jean Rankin. Fri. at 7:30; Sat. and Sun. at 1 and 3:30. Through 1/20. 120 W. 28th St. (627-1732). $5; adults $7; reserve.

THE WINTER SERIES—The American Globe Theater Company performs staged readings of two musicals, **Rooster** and **Ostrich Feathers.** Written by Barbara Brenner with music by Arthur Cunningham. 1/20 at 2. Bank Street College of Education, 610 W. 112th St. (222-6700 ext. 277). $2.50; adults $4.50.

LIONS, LEOPARDS, AND LITTERBUGS—Sami the Space Scout and the animals from the magic forest join forces to clean up the planet Earth in this new environmentally correct musical. Sat. and Sun. at 3. Fourth Wall Theater, 79 E. 4th St. (254-5060). $4; adults $6; reserve.

HARRIET THE SPY—A musical based on Louise Fitzhugh's novel about the difficulties of growing up. Music by Kim Oler. Lyrics by Alison Hubbard. For ages 8–13. 1/19 and 1/20 at 12:30. Theatreworks/USA, 890 Broadway (677-5959). $13–$16.

THE PUPPET PLAYHOUSE—The Captain Dan and Conrad Show with ventriloquist Dan Ritchard. 1/19 and 1/20 at noon. The Mazur Theatre at Asphalt Green, 555 E. 90th St. (369-8890). $3.50; reserve.

ALFRED THE DRAGON AND THE PHANTOM BALLOON STEALERS—Someone is stealing the balloons in Central Park. Alfred, the balloon lady, and the zookeeper solve a mystery with a little help from the audience. For ages 3–7. Sat. at 3. New Media Repertory, 512 E. 80th St. (734-5195). $5; adults $6; reserve.

WISEACRE FARM—Life on the farm turns wild and zany when the audience participates and Ralph Difiore directs. Sat. and Sun. at 1. 13th Street Theater, 50 W. 13th St. (675-6677). $4.

CHILDREN'S MAGIC MATINEE—Magicians Bob McAllister and Imam lead this magic matinee—an hour-long show with audience participation, for children 4–10. Sat. at 2. Mostly Magic, 55 Carmine St. (924-1472). $7.50; reserve.

THE PUPPET COMPANY—Franklin the Wizard. Young Henry and the Wizard meet the friendly dragon. A variety show follows with Rocket the roller-skating marionette and the sensational Clockettes. Sun. at noon, 2, and 3:30. Through 4/21. 31 Union Square West, Loft 2B (741-1646). $5; reserve.

MICHAEL TAUBENSLAG PRODUCTIONS—Jack and the Beanstalk. 1/20 at 1 and 2:30. Jan Hus Playhouse, 351 E. 74th St. (772-9180). $4.95.

LITTLE PEOPLE'S THEATRE COMPANY—Cinderella and **The Three Little Pigs,** Sat. at 1:30 and Sun. at 3. Through 4/7. 39 Grove St. (765-9540). $6; reserve.

BOOKS OF WONDER—"Storytelling Sunday" for children ages 3–7. 1/20 at 11:30 a.m. Corner of Hudson and Barrow Sts. (645-8006).

MARIONETTE THEATER—The Magic Flute. Mozart's lively opera is performed by colorful marionettes at this mini–Broadway house. Sat. at noon and 3. Marionette Theater, 81st St. and Central Park West entrance, south of the Delacorte Theater (988-9093). $3; reserve.

HENRY STREET SETTLEMENT—Sing Along with Caribbean-American Singer Christine Campbell. 1/20 at 2. 466 Grand St. (598-0400). $2; adults $3.

INTERNATIONAL FESTIVAL OF THE ARTS—A Pageant of Folk Arts. Visiting artists from around the world convey the culture of their countries with exotic puppets, dances, storytelling, followed by workshops. 1/20: **Tamara and the Shadow Theater of Java** at 12:45; **Wish on a Golden Fish** at 3:15; **The Philippine Dance Company** at 4:15. 1/21: **North, South, East, and Jim West** at 10 a.m.; **Message From Our Ancestors** at 12:30. Central Queens YM &YWHA, 67-09 108th St. (718-268-5011), Queens. $7 for performances; $4 for workshops.

JACK AND THE BEANSTALK—A musical adaptation by Nicolas Coppola based on the traditional English version with special effects including a black-light sequence, with singing and dancing beans. Through 2/24. Sat. and Sun. at 12:30; Sun. at 3. Puppetworks Theatre, 338 Sixth Ave. at 4th St. (718-965-3391), Brooklyn. $4; adults $6; reserve.

MEET THE AUTHOR—Children's book author and illustrator Vera B. Williams will talk about how books are made and draw pictures, for children ages 6 and older. 1/16 at 4. Inwood Public Library, 4790 Broadway. Free.

50 YEARS OF ART IN JEWISH EDUCATION—A multimedia exhibition with paintings by children on world events from 1940 to 1950. Through 3/3. Hours: Mon.–Thur. 11 a.m.–4; Fri. 11 a.m.–1. Board of Jewish Education Building, 426 W. 58th St. (245-8200). Free.

RE-CREATING RADIO—A workshop for children ages 8–14 to explore the "Golden Days" of radio. Children can re-create various types of drama and sound effects during this series. 1/19 from 10–11:30 a.m.: **Jack Armstrong, the All American Boy.** $5; advance tickets recommended (752-4690). . . **Saturday Screenings: The Legend of Sleepy Hollow; A Story Short; Witch Cat.** 1/19 at 12:30 and 3:30. Museum of Broadcasting, 1 E. 53rd St. (752-7684). Museum admission.

SOUTH STREET SEAPORT MUSEUM—Fish Mobiles. Make fish swim out of water with a colorful mobile. 1/20 at 2. Exhibit: **Something Fishy.** An underwater environment of painted murals, sculpted rocks, reefs, and colorful fish. Follow the path that fish take from the sea to our dinner plates. Hours: Daily, 10–5. 215 Water St.; tickets at Visitors' Center, 14 Fulton St. (669-9400). $3; adults $6.

CHILDREN'S MUSEUM OF MANHATTAN—Safari East Musical Ensemble. A musical journey through Africa, Arabia, Japan and other countries. 1/20 at 2 (for ages 4–6) and 3 (for ages 7 and up). $4. . . . **Pride and Joy Children's Gospel Choir** and **the Martin Luther King Jr. Fellowship Choir Ensemble Movement** sing gospel music celebrating Dr. Martin Luther King's birthday. 1/21 at 12:30 and 1:30. $4. Additional $1 for workshops. Exhibits: **Brainatarium**—Featuring a multimedia show on how the brain works. **Magical Patterns**—Fantasy-oriented interactive exhibits of patterns of nature, art, and science. Tisch Building, 212 W. 83rd St. between Broadway and Amsterdam Aves. (721-1234). Hours: Sat. and Sun. 10 a.m.–5; Tues.–Fri. 1–5; Thurs. after 3 free to public-school students with identification; closed Mon. $4.

MUSEUM OF AMERICAN FOLK ART—More Fun Fantastic Stories to Come From Tom. Master storyteller Tom Mckean uses objects from the museum's educational collection to improvise stories and activities for children. 1/19 at 2. Lincoln Square. (595-9533). Hours: Mon.–Sun. 9 a.m.–9. Free.

TRANSIT MUSEUM—Test your subway skills while learning about the world's most complex mass-transportation system in the actual 1930s subway station that houses the museum. Featuring 80 years of transit artifacts, vintage subway cars, trolley cars, and buses. Corner of Boerum Place and Schermerhorn St. (718-330-3060), Brooklyn. Hours: Mon.–Fri. 10 a.m.–4; Sat. 11 a.m.–4; 55¢; adults $1.15.

INFOQUEST CENTER—A hands-on environment with holograms, satellites, fiber-optics, and robotics to help the curious of all ages discover how these devices and others aid us in retrieving, storing, and managing data. Also meet Gor-don the talking robot, program a rock video, find out if you can recognize your own voice. AT&T, at 56th St. and Madison Ave. (605-5555; for groups, 605-5140); open 10 a.m.–6 daily except Mon. and holidays; Tue. to 9. Free.

BROOKLYN CHILDREN'S MUSEUM—Science Fair Month Special. Steve Tomecek of Science Plus gives children ideas for upcoming science projects in two workshops on 1/20: **Phantastic Physical Phenomena** at 1:30, and **Rocks, Recyclables, and Earth Resources** at 3. . . . **Sounds of Heritage.** A compilation of African-American songs, music, and stories. 1/21 at 12:30. Exhibits: **Night Journeys**—Explore sleep through a variety of interactive environments and cross-cultural comparisons. **Animals Eat: Different Feasts For Different Beasts**—Discover your place along the food chain by observing animals and playing fact-filled games. **The Mystery of Things**—Youngsters are invited to use their five senses to unlock the mystery of objects. **Early Learners Area**—Children 5 and under can use building blocks and participate in different activities. **Boneyard**—Skeletons and muscles of humans and animals are revealed to teach how bodies work. 145 Brooklyn Ave. (718-735-4400). Hours: Daily except Tue. 2–5; weekends and holidays 10 a.m.–5. $2.

STATEN ISLAND CHILDREN'S MUSEUM—Video Camp. Learn the basic skills of video production. 1/16 and 1/17 at 3:30. . . .**Be a Sportscaster.** Video-jocks learn play-by-play and color commentary with videotaped pro games. 1/19 from 1:30–4:30. $3; pre-register. . . .**Open House.**The Activity Center will offer informal workshops for families. 1/20 at 1:30–3:30. Additional $1 for workshops. . . .Troubadour **Karlus Trapp** will perform traditional folk music and original compositions. 1/21 at 2. $2. Snug Harbor, 1000 Richmond Terrace (718-273-2060). Hours: Wed.–Fri. 1–5, Sat. and Sun. 11 a.m.–5. The museum will also be open from 11–5 on 1/21. $2.

BOOKS

ACROSS THE GRAIN, by Jean Ferris. Grades 6 and up. Farrar Straus Giroux, $14.95.

CINDERELLA: THE UNTOLD STORY, by Russell Shorto; illustrated by T. Lewis. Grades 2–4. Birch Lane Press, $13.95.

KATE HEADS WEST, by Pat Brisson; illustrated by Rick Brown. Grades 3–5. Bradbury Press, $12.95.

SAM AND THE MOON QUEEN, by Alison Cragin Herzig and Jane Lawrence Mali. Grades 5–7. Clarion Books, $13.95.

COMPILED BY CELIA MCGEE

NIGHTLIFE DIRECTORY

COMPILED BY GILLIAN DUFFY

KEY TO ABBREVIATIONS

AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa

Please check hours and talent in advance. Many places are forced to make changes at short notice.

POP/JAZZ

ABILENE CAFE—73 Eighth Ave., bet. 13th–14th Sts. (255-7373). Southern Italian restaurant featuring blues nightly from 9:30. 1/16: The Perfect Spectacles featuring Lee Williams and Rusty Cloud. 1/17: Frank Lee and his Band. 1/18, 19: Jon Paris with special guests. 1/20: Adam & As Is. 1/21: Blues jam with Sonny Hudson and the Nocturnals. 1/22: Michael Powers Blues Band. **AE, MC, V.**

ANGRY SQUIRE—216 Seventh Ave., bet. 22nd–23rd Sts. (242-9066). 1/16: The Village Jazz Quartet. 1/17: Marshall McDonald Group. 1/18: Helen Garey Bogin. 1/19: Maura Ellyn, Peter Madsen, Scott Lee, Jeff Williams Group. 1/20: Terry Heller. 1/21: Jam session. 1/22: Bob Sands, Ken Walters Quintet. **AE, CB, DC.**

ARTHUR'S BEBOP CAFE—1 Charles St. (989-2339). Every Fri.–Sat. 9:30–1 a.m., Sun. 7–10: Vibraphonist Teddy Charles with Harold Danko on piano. **No credit cards.**

BIRDLAND—2745 Broadway, at 105th St. (749-2228). Restaurant with jazz. Through 1/17: Junior Mance Trio. 1/18, 19: Donald Harrison Quartet. 1/20: Gerry Niewood Quartet. 1/21–24: Gary Bartz Trio. Sets Sun.–Thu. at 9 and 11, Fri.–Sat. at 9, 10:30 and midnight. **AE, CB, DC, MC, V.**

BLUE NOTE—131 W. 3rd St. (475-8592). Through 1/20: Wayne Shorter Quartet. 1/21: Toshi Kankawa Quartet. 1/22–27: Stanley Jordan Trio. Shows Tue.–Sun. at 9 and 11:30, Mon. at 9, 11, and 1. Every Tue.–Sat. following the last set until 4 a.m.: "After Hours with Ted Curson and Friends." **AE.**

THE BOTTOM LINE—15 W. 4th St. (228-7880). 1/18, 19: Buster Poindexter and his Banshees of Blue. 1/20: Alison Krauss and Union Station; The Nashville Bluegrass Band, Wretched Refuse String Band with Citizen Kafka featuring Jon Sholle and Kenny Cosek. **No credit cards.**

BRADLEY'S—70 University Pl., at 11th St. (228-6440). Through 1/19: Pianist George Cables with Santi Debriano on bass. 1/20: Santi Debriano, Danilo Perez, Mauricio Smith, and Tommy Campbell. 1/21–26: Pianist Michael Weiss with Lewis Nash on drums and James Genus on bass. **AE, CB, DC, MC, V.**

CONDON'S—117 E. 15th St. (254-0960). Cozy restaurant. 1/16–20: Judy Niemack and Quartet. 1/22–27: Ray Bryant Trio. Shows Mon.–Thu. at 9 and 11, extra shows Fri. and Sat. at 1 a.m. **AE, CB, DC, MC, V.**

DELTA 88—332 Eighth Ave., bet. 25th–26th Sts. (924-3499). 1/16: Diane Scanlon's Li'L Kitten and the Hounds of Love. 1/17: Loup Garou. 1/18: White Collar Crime featuring current members of Southside Johnny and the Jukes. 1/19: The Fins. 1/20: Timothea and the Po Boys. 1/21: Gospel with The Nu-Sionetts and the Rising Stars. 1/22: Joan Osborne. **AE, MC, V.**

EAGLE TAVERN—355 W. 14th St. (924-0275). 1/18: Jack Coen, Dominick Rooney and Liam Murphy. 1/25: Francis O'Connor. Sets at 9 and 10:30. **No credit cards.**

FAT TUESDAY'S—190 Third Ave. (533-7902). 1/16–20: Helen Merrill and Her Trio. 1/21: Les Paul Trio. 1/22–27: Ron Carter Quintet featuring Steven Scott, Steve Kroon, Boots Maleson, and Lewis Nash. Tue.–Sun. at 8 and 10, with an extra show Fri. and Sat. at midnight. **AE, CB, DC, MC, V.**

FORTUNE GARDEN PAVILION—209 E. 49th St. (753-0101). Chinese restaurant with jazz. Through 1/20: Freddy Cole with Eddie Edwards and Ed Zad. 1/21: Tenor saxophonist Spike Robinson with Noreen Sauls on piano. 1/22–27: Daryl Sherman and Boots Maleson with special guests Ken Peplowski and Howard Alden. Sets Mon.–Sat. at 8, 9:45 and 11, Sun. at 7, 8:45 and 10. **Downstairs:** Singer-pianist Tommy Furtado on Tue.–Wed. from 8:30–12:30 a.m., the Cynthia Sayer Trio on Thu., and singer-pianist Daryl Sherman with Boots Maleson on bass on Fri. and Sat. **AE, CB, DC, MC, V.**

GREENE STREET CAFE—101 Greene St. (925-2415). Multi-level floors for entertainment. 1/16: Vladimir Shafranov. 1/17–19: Vladimir Shafranov Duo. 1/20: Dave Berkman Duo. 1/21: Lynne Arriale. 1/22, 23: Armen Donelian. **Upstairs:** 1/18 at 8: The Satin Dolls; followed by "One Man Band" with James Lecesne at 10. 1/19 at 8: Terri Cerritto; followed by Cabaret with Eileen Richter and Deborah Woodson at 9:30 and 11:30. **AE, MC, V.**

HORS D'OEUVRERIE—1 World Trade Center (938-1111). Jazz, dancing, international hors d'oeuvres, and the world's greatest view. The Judd Woldin Trio, Tue.–Sat. from 7:30–12:30 a.m., in addition, from 4–9, Jay D'Amico plays the piano, and after 9:30, Chuck Folds alternates with the Trio. The Cabot/Scott Trio takes over Sun. from 4–9, and Mon. 7:30–12:30 a.m. **AE, DC, MC, V.**

INDIGO BLUES—221 W. 46th St. (221-0033). 1/17: David Sands Quintet. 1/22: Amy Coleman and Enzo Fillippelli. Shows at 9 and 11. **AE, CB, DC, MC, V.**

J'S—2581 Broadway, bet. 97th–98th Sts., 2nd floor (666-3600). 1/16: Harry Allen Quartet. 1/17: Linda Fennimore Quartet with Milt Hinton. 1/18: Judy Barnett Quartet. 1/19: Roy Meriwether Trio. 1/20: Marty Napoleon Quartet. 1/21: Dick Hyman. 1/22: Spike Robinson with Noreen Sauls. **AE, CB, DC, MC, V.**

KNICKERBOCKER BAR & GRILL—33 University Pl. (228-8490). Atmospheric room with jazz every Wed.– Sat. from 9:45. 1/16–19: Pianist Judy Carmichael with Mike Hashim on saxophone. **AE, MC, V.**

KNITTING FACTORY—47 E. Houston St. (219-3055). 1/16: James Emery and Iliad Quartet; Pat Hall Quintet. 1/17: Ned Rothenberg Double Band. 1/18: Bianca 'Flystrip' Miller; Chunk and Strange Cave. 1/19, 20: Lydia Lunch. 1/21: PBR Street Gang, Women In Love, and Afro-Physics Ensemble. 1/22: Changing Bodies, You and What Army, and Swales. **AE, MC, V.**

MANNY'S CAR WASH—1558 Third Ave., bet. 87th–88th Sts. (369-2583). Chicago style blues bar. 1/16: The Raised on Blues Band. 1/17: Matt "Guitar" Murphy of the Blues Brothers. 1/18, 19: Little Mike and the Tornadoes. 1/20: Blues jam with Chris Carter. 1/21: The Black Widow Band. 1/22: Pat Cisarano. Shows from 9:15. **AE.**

MICHAEL'S PUB—211 E. 55th St. (758-2272). Through 2/2: Singer Sandy Stewart and her two sons, Bill and Tom Charlap with *We Get A Kick Out of Cole*. Shows Tue.–Sat. at 9:30 and 11:30. Woody Allen holds forth every Mon. Closed Sun. **AE, DC, MC, V.**

RED BLAZER TOO—349 W. 46th St. (262-3112). Wed.: Bob Litwak Band with Spanky Davis followed by Stan Rubin Big Band. Thu.: Mark Barron Swing Quintet. Fri.: Lou Anderson Big Band followed by Rick Hardeman and his Basin Street Six. Sat.: The Bob Cantwell Band. Sun.: Sol Yaged and his All-Stars. Mon.: Howie Wyeth. Tue.: Vince Giordano and the Nighthawks Big Band. **AE, CB, DC, MC, V.**

THE RITZ—254 W. 54th St. (541-8900). 1/19: Agnostic Front. **No credit cards.**

THE ROCK 'N ROLL CAFE—149 Bleecker St., bet. Thompson and LaGuardia. (677-7630). 1/16: The Tanks. 1/17: The Robert Ross Band. 1/18: Melissa Murray; The Whole Thing. 1/19: Connor Tribble; The Mango Brothers. 1/20: Comedy by Jimi Celeste; The Reputations. 1/21: Four Sticks - a Led Zeppelin Tribute. 1/22: Anything Goes Talent Contest with host Jimi Celeste, music by the Downtown Boys. **AE, MC, V.**

SWEET BASIL—88 Seventh Ave. So. (242-1785). Through 1/20: Don Grolnick Quintet featuring Ron Carter, Randy Brecker, Joe Lovano, and Jeff Watts. 1/21: The Music of Gil Evans played by the Monday Night Orchestra directed by Miles Evans. 1/22–27: Manhattan Jazz Quintet. Three shows nightly from 10. **AE, MC, V.**

SWEETWATER'S—170 Amsterdam Ave., at 68th St. (873-4100). A next-to-Lincoln-Center eatery with excellent entertainment. 1/18, 19: Noel Pointer with Jane Jalvin Lewis. Every Sun. and Wed. "Sweetwater's Goes Latin" with dancing to different Latin orchestras from 8. Mon.: "Mama's Magic Mondays" with cast members of *Mama, I Want to Sing*. **AE, DC, MC, V.**

TIME CAFE—Lafayette and Great Jones St. (533-7000). **Downstairs:** 1/18, 19: Javon Jackson Quintet featuring Brian Lynch. Sets 9, 11, and 12:30 a.m. **AE, DC, MC, V.**

TRAMPS—45 W. 21st St. (727-7788). 1/16: New Blues Orchestra. 1/17: Chris Carter Band. 1/18, 19: Loup Garou Zydeco. 1/22: The Dogs. **AE, MC, V.**

VILLAGE GATE—Bleecker and Thompson Sts. (475-5120). 1/17: Benefit for St. Augustine School of Art featuring Noel Pointer. 1/18, 19: Saxophonist/clarinetist Paquito D'Rivera and his Big Band featuring Perez, Claudio Roditi and Branford Marsalis. 1/21: Toshiko Akiyoshi/Lew Tabackin Big Band. **Terrace:** 1/16–20, 23–27: Bob Durough Duo. Every Mon.: Raphael D'Lugoff Trio. Tue.: Daphne Hellman and Hellman's Angels. **AE, MC, V.**

VILLAGE VANGUARD—178 Seventh Ave. So. (255-4037). Through 1/20: Ed Blackwell Project with Nana Vasconcelos, Mark Helias, and Carlos Ward. 1/21: The Mel Lewis 17 Piece Jazz Orchestra. 1/22–27: Shirley Horn Trio. **No credit cards.**

VISIONS—125 Macdougal St. (673-5576). 1/16: George Robert Quintet with Tom Harrell. 1/17: Giraffe Race. 1/18, 19: Charles Blenzig Quartet. 1/20: Benefit for Ed Howard. Shows at 9 and 11, with late shows Fri. and Sat. at 1 a.m. **AE, MC.**

WETLANDS—161 Hudson St. (966-5244). Environmentally-oriented music club. 1/16: Boiled in Lead; Colorblind James Experience. 1/17: Ropes of Sand; Johnny Quest. 1/18: Ken Babbs; Futu Futu. 1/19: Phurst Church of Phun Zen Tricksters Speed of Light Show. 1/20: Cyberfest; Virtual Reality. 1/21: Blak Vox. **AE, MC, V.**

ZANZIBAR & GRILL—550 Third Ave., bet. 36th and 37th Sts. (779-0606). Restaurant/jazz club. 1/17: Al McDowell and Time Piece. 1/18, 19: Jack Wallrath and Masters of Suspense, Craig Handy, Benny Green, Ray Drummond, Ron Burrage and D. Fuezynski. 1/21: Ray Gerson and His Sizzling Swing Septet. 1/22, 23: Outra Banda. **AE, MC. V.**

ZINNO—126 W. 13th St. (924-5182). Italian restaurant with music nightly from 8. Through 1/19: Pianist

Kenny Barron with Paul West on bass. 1/21–26: Pianist Janice Friedman with Warren Vache on cornet and Murray Wall on bass. **AE, MC, V.**

COUNTRY/WESTERN

LONE STAR ROADHOUSE—240 W. 52nd St. (245-2950). 1/16: J.T. Bowen and Chop Shop; Mean Gene and the Flamethrowers. 1/17: The Outsider plus Demijian. 1/18: La Bamba and the Hubcaps plus John Cleary. 1/19: The Skatallites plus White Collar Crime. **AE, CB, DC, MC, V.**

COMEDY/MAGIC

CATCH A RISING STAR—1487 First Ave. (794-1906). Continuous entertainment by comics and singers, seven nights a week. Regulars include: Allan Havey, Joy Behar, Linda Smith, Mario Joyner, Jonathan Solomon and Mario Cantone. Every Mon., Showcase. Shows Sun.–Thu. at 9, Fri. at 8:30 and 11, Sat. at 7:30, 10 and 12:30 a.m. **AE.**

COMIC STRIP—1568 Second Ave., bet. 81st–82nd St. (861-9386). Showcase for stand-up comics. Sun.–Thu. the fun starts at 9, Fri.–Sat. at 9 and 11. **AE, MC, V.**

DANGERFIELD'S—1118 First Ave. (593-1650). Through 1/20: Comedians Spencer, Jim David, Jim Mendrinos, Danny Curtis, Ray Panetti, Barry Weintraub, and Scott Bruce. 1/21–27: Stu Trivax, Ron Gallop, Max Dolcelli, Jim David, Scott Bruce and Danny Curtis. Sun.–Thu. at 8:45, Fri. at 9 and 11:30, Sat. at 8, 10:30, and 12:30 a.m. **AE, CB, DC, MC, V.**

IMPROVISATION—358 W. 44th St. (765-8268). Comics and singers seven nights a week, with regulars Mark Cohen, Joe Mulligan, Mike King and Jerry Diner, Sun.–Thu. from 9, Fri. at 9 and midnight, Sat. at 8, 10:30, and 12:40 a.m. **AE.**

MONKEY BAR—60 E. 54th St., in the Elysee Hotel (753-1066). Mon.–Sat. from 5:30–7:30: Pianist Johnny Andrews. Every Fri. and Sat., two shows, first show at 9:30, featuring Mel Martin and Ellen Kaye. Closed Sun. **AE, CB, DC, MC, V.**

MOSTLY MAGIC—55 Carmine St. (924-1472). Nightclub-theater-restaurant featuring magic and comedy. 1/16: Magicians Mark Mitton and Imam. 1/17: Comedy magician Michael Chaut and magician Torkova. 1/18, 19: Magician Bob McAllister, comedian Mal Cross, and comedienne Carol Henry. 1/22: Close-up magic of Eric DeCamps and Imam. Shows Tue.–Thu. at 9, Fri.–Sat. at 9 and 11. **AE, MC, V.**

STAND-UP NEW YORK—236 W. 78th St. (595-0850). Club with comics from TV and the national club scene. Through 1/20: Comedians Billiam Coronel, Rhonda Hansome, Eddie Brill and Fran Solomita. 1/22–27: Frank Santorelli, Susie Essman, Jon Stewart and Spanky. Sun.–Thu. at 9, Fri. at 8:30 and 11, Sat. at 8, 10 and 12:30 a.m. **AE, MC, V.**

DANCING

CAFE SOCIETY—915 Broadway at 21st St. (529-8282) Dine and dance every Mon. and Tue. to Stan Bronstein and his Swing Fever Orchestra, Wed. is Jazz Night, and D.J. takes over on Thu.–Sat. from 9. **AE, DC, MC, V.**

HIDEAWAY—32 W. 37th St. (947-8940). Dining and cheek-to-cheek dancing to Mike Cossi and his music, Mon.–Thu. 7:30–midnight, Fri.–Sat. till 2 a.m. **AE, CB, DC, MC, V.**

REGINE'S—502 Park Ave., at 59th St. (826-0990). Lively French disco every Tue.–Sat. from 10–4 a.m. **AE, CB, DC, MC, V.**

ROMA DI NOTTE—137 E. 55th St. (832-1128). Italian restaurant with romantic dining caves featuring the Quartetto Romano with singer Rolando, Mon.–Thu. from 7:30–1 a.m., Fri.–Sat. from 8–1 a.m. **AE, CB, DC.**

ROSELAND—239 W. 52nd St. (247-0200). The world-famous ballroom features a 700-seat restaurant-bar, and is open for dancing Thu.–Sun. from 2:30. **AE, V.**

THE SAVOY GRILL—131 E. 54th St. (593-8800). Dine, dance or just listen to jazz at this new supper club. Through 1/31: Singer Tony Chance with his Trio, Tue.–Thu. 9–1:30 a.m., Fri.–Sat. to 2:30 a.m. **AE, CB, DC, MC, V.**

S.O.B.'S—204 Varick St. (243-4940). A club-restaurant-bar featuring the live music of Brazil, Africa, and the Caribbean. 1/16: Brazil and Beyond with Mossa. 1/17: Drums of Fire. 1/18: Tabou Combo Super Stars and Tanpet. 1/19: Bahia Samba Band. 1/20: Gil Scott-Heron and Band. **AE, CB, DC, MC, V.**

CABARET

THE BALLROOM—253 W. 28th St. (244-3005). Through 2/9: First Annual Brazilian Season - 1/16: Maucha Adnet. 1/17–19: Yana Purim. 1/20: Kenia. 1/22–26: Tania Alves. **AE, MC, V.**

BLUE ANGEL—323 W. 44th St. (262-3333). New York's newest nightclub in the theatre district featuring Barton G's *Skin Tight* choreographed by Tony Stevens. Shows nightly at 9 and 11:30, followed by dancing till 4 a.m. **AE, CB, DC, MC, V.**

DANNY'S—346 W. 46th St. (265-8133). 1/16: Brad Phillips. 1/17, 18: Marilyn Volpe. 1/19: Richard "Spike" Klapper's "Rock-U-Mentary"; Rorie Nichols with Barry Levitt. 1/20: Patty Dunham. 1/22: Darcy Thompson with pianist Buddy Barnes. **Piano Bar:** Every Wed.–Sat. from 9: Pianist Danny Apolinar. **AE, DC, MC, V.**

DUPLEX—61 Christopher St. (255-5438). Cabaret piano bar. 1/16: Funny Gay Males; Fantastic Folies. 1/17: *Oh Sappho, Oh Wilde*, revue; Baus & Troche. 1/18: Bad Attitudes; Georga Osborne. 1/19: Gotham City Improv; Lori Kaye. 1/20: *The Drunkard*, musical molodrama; Fear of Crashing; Funny Gay Males. 1/21: The Florida Project. 1/22: Mindfield; The Florida Project. **No credit cards.**

EIGHTY EIGHT'S—228 W. 10th St. (924-0088). 1/16: Carol McCann. 1/17: Jeannie Brittan; Charles Pistone. 1/18: Phyllis Pastore and Patrick De Gennaro; Bill Wright. 1/19: Charles Cermele; Annie Hughes. 1/20: *Cut The Ribbon*, revue; Jay Rogers is Broccoli Head. 1/22: Phillip Namanworth; *A Hard Time To Be Single*, revue by Brian Gari. **No credit cards.**

55 GROVE STREET—55 Grove St. (366-5438). 1/18: Brickface & Stucco; *Escape from New York* featuring Bruce Hopkins. 1/19: Joe Monteleone; Hazelle; Rubber Feet. 1/20: Del Rae. **No credit cards.**

JAN WALLMAN'S—49 W. 44th St. (764-8930). Restaurant-cabaret. 1/16, 23: John Meyer. 1/17: Sebastian Hobart with pianist William Roy. 1/18, 19: *Love and Laughter* by Bob Ost. 1/21: Wes McAfee Duo. 1/22: Blanche Waltzer with David Lahm on piano and Gene Perla on bass. **AE, CB, DC, MC, V.**

THE NILE—327 W. 44th St. (262-1111). Ancient Egyptian style nightclub featuring exotic Middle Eastern belly dancers, a whirling dervish, singers and the Nile Band. Shows nightly at 9:15 followed by continuous entertainment from 10:30–4 a.m. **AE, CB, DC, MC, V.**

THE RAINBOW ROOM—65th Floor, RCA Building, 30 Rockefeller Plaza. (632-5000). Dine and dance to the Rainbow Room Dance Band alternating with Mauricio Smith and Friends, Tue.–Sat. at 9:15 and 11:15. **Rainbow & Stars:** Elegant cabaret room with a spectacular view. Through 1/19: Singer Margaret Whiting. Shows Tue.–Sat. at 9 and 11:15. **AE.**

STEVE McGRAW'S—158 W. 72nd St. (595-7400) A new cabaret theatre supper club. "The Living Experiment," starring Tommy Koenig, every Wed. at 10. *Forever Plaid*, Tue.–Fri. at 8, Sat. at 7:30 and 10:30 and Sun. at 3 and 7:30. Fri. at 10:30: Meg Bussert with *An Evening with Loesser and Sondheim*. Every Mon. at 8: *Don't Touch That Dial*, musical revue. **AE, DC, MC, V.**

HOTEL ROOMS

ALGONQUIN—59 W. 44th St. (840-6800). **Oak Room:** Through 2/2: John Pizzarelli Trio, Tue.–Thu. at 9:15, Fri.–Sat. at 9:15 and 11:15. **Rose Room:** Singer-pianist Buck Buchholz plays every Tue.–Sat. from 5–8. **AE, CB, DC, MC, V.**

BEEKMAN TOWER—3 Mitchell Place, at 49th St. and First Ave. (355-7300). **Top of the Tower:** Piano lounge with spectacular panoramic views of Manhattan. Singer-pianist Bill Zeffiro plays every Tue.–Sat. from 9:30. **AE, CB, DC, MC, V.**

CARLYLE—Madison Ave. and 76th St. (744-1600). **Cafe Carlyle:** Through 2/16, Tue.–Sat. at 9:30 and 11:30: Modern Jazz Quartet. **Bemelmans Bar:** Through 2/16: Frank Ownes, Mon.–Sat. 9:30–12:45: **AE, CB, DC, MC, V.**

DRAKE—440 Park Ave., at 56th St. (421-0900). Singer-songwriter-pianist Jimmy Roberts plays every Tue.–Sat. from 8–midnight. **AE, CB, DC, MC, V.**

NEW YORK VISTA—3 World Trade Center (938-9100). **Greenhouse:** Dine and dance every Sat. from 6–11 to the music of the Tony Cabot Trio. **AE, CB, DC, MC, V.**

PARKER MERIDIEN—118 W. 57th St. (245-5000). **Le Bar Montparnasse:** Jazz-pianist Buddy Montgomery and his trio, Tue.–Sat. 9–1 a.m. **AE, CB, DC, MC, V.**

PLAZA—Fifth Ave. at 59th St. (759-3000). **Oak Room:** Michael Roberts Tue.–Sat. **Edwardian Room:** Pianist-composer Earl Rose performs from Bach to Berlin to Blues, Tue.–Thu. 7–11. **Palm Court:** Dinner dancing to the music of the Eddie Tone Dance Band, every Wed.–Sat. from 7:30–midnight. **AE, CB, DC, MC, V.**

THE STANHOPE—995 Fifth Ave., at 81st St. (288-5800). **Dining Room:** Pianist Tony Monte plays every Tue.–Sat. from 6–10. **AE, CB, DC, MC, V.**

UNITED NATIONS PLAZA—1 United Nations Plaza, at 44th St. (355-3400). **Ambassador Lounge:** Pianist Jeffrey Dawson plays Sun.–Thu. 5:30–12:30 a.m., pianist Richard Atkins plays Fri.–Sat. 5:30–7:30 and Andy Wasserman takes over from 8–12:30 a.m. **AE, CB, DC, MC, V.**

WESTBURY—Madison Ave., at 69th St. (535-2000). **Polo Lounge:** Pianist Alex Johnson plays Tue.–Sat. from 6–11. **AE, CB, DC, MC, V.**

PIANO ROOMS

BRUNO—240 E. 58th St. (688-4190). Northern Italian art-deco restaurant with singer-pianist Danny Nye every Tue.–Fri. from 9–1 a.m., Sat. 10–2 a.m. **AE, MC, V.**

CHARMANT—625 Columbus Ave., near 91st St. (724-9144). Warm Continental restaurant with music six nights a week. Mon.–Tue.: pianist Faulkner Evans. Wed.–Thu.: pianist Norma Jeanne Curley. Fri.: John Loehrke, bassist, with pianist Joe Ruddick. Sat.: Phil Kortoon on bass with Norma Jeanne Curley. Sun.: Spanish guitarist Lisa. **AE, CB, DC, MC, V.**

THE CLUBROOM AT SANDOMENICO—240 Central Park South (265-5959). Romantic piano room featuring pianist Riccardo Gnerucci with his Italian and American favorites for the 50's through the present every Tue.–Sat. from 9–1 a.m. **AE, CB, DC, MC, V.**

COLUMBUS ON BROADWAY—224 W. 49th St. (977-9000). American bistro. Every Thu. from 9–midnight: Pianist Bill Graves; singer Annie Hughes joins Bill on Fri. and Sat. **AE, CB, DC, MC, V.**

DON'T TELL MAMA—343 W. 46th St. (757-0788). 1/16: Rita Ashdale. 1/17: Stiller & Ash. 1/18: Diahne Grosjean with Barry Levitt; Raquel Brown. 1/19: Diahne Grosjean with Barry Levitt; "Always Patsy Cline" with Rainie Cole as Patsy Cline. 1/20: *Vampire Blues-The First Bite*, musical revue; Jane Cotton. 1/21: *Vampire Blues-The First Bite*; Crooners Anonymous. 1/22: *There's A Monster In My Closet*, musical revue. Shows at 8 and 10. **No credit cards.**

ELEONORA'S—117 W. 58th St. (765-1427). Elegant Italian restaurant. Singer/pianist Jerry Scott plays Mon.–Tue. from 7:30. Singer/pianist Bobby Cole takes over Wed.–Sat. from 8. **AE, CB, DC, MC, V.**

LA CAMELIA—225 E. 58th St. (751-5488). Elegant Italian restaurant. Singer-pianist Charles DeForest, Mon.–Sat. 10–2 a.m. **AE, MC, V.**

SIGN OF THE DOVE—1110 Third Ave., at 65th St. (861-8080). "Light Jazz" featuring Janice Friedman's Jazz Trio every Tue.–Wed. from 9–1 a.m. Pianist Ernest McCarty with Alex Gressel on bass takes over on Thu.–Sat. A medley of pianists play Tue.–Sat. 5–9, Sun.–Mon. from 5–1 a.m. **AE, CB, DC, MC, V.**

STELLA DEL MARE—346 Lexington Ave. bet. 39th–40th Sts. (687-4425). Singer-pianist Bob Shephard performs, Thu.–Sat. from 6–11. **AE, CB, DC, MC, V.**

WATER'S EDGE—East River Yacht Club, at 44th Drive. (936-7110). Singer-pianist-arranger Larry Woodard performs every Tue.–Thu. from 7–11, Fri.–Sat. 7:30–11:30. **AE, CB, DC.**

RADIO HIGHLIGHTS

COMPILED BY STEPHEN DUBNER

WFUV —	**90.7 FM**
WNCN —	**104.3 FM**
WNYC —	**93.9 FM**
WQXR —	**96.3 FM; 1560 AM**

Wed., Jan. 16

2:00/WNCN— J. Haydn: String Qt. in B-Flat, Op. 71; **Fiala:** Cto. for Oboe in B-Flat.

WNYC—Mahler: Sym. No. 6.

WQXR—Mozart: Sym. No. 35 in D; **Rossini:** Sonata No. 3 in C for Strings.

3:00/WNCN— Gershwin: *An American in Paris;* **J.C. Bach:** Cto. for Harpsichord in G, Op. 7.

WQXR—Schumann: *Manfred Overture.*

4:00/WNCN—Chopin: "Heroic" Polonaise No. 6 in A-Flat, Op. 53; **Vivaldi:** Cto. for Violin No. 8 in g, Op. 8.

WNYC—Kupferman: Piano Qnt.; **Weber:** *Turandot,* Ov. and March.

WQXR—Bach: "Brandenburg" Cto. No. 6 in B-Flat.

5:00/WNCN—Handel: *Solomon,* "Arrival of the Queen of Sheba"; **Warlock:** *Capriol Suite.*

WQXR—Holst: *St. Paul's Suite;* **Dvorák:** *Carnival Overture.*

6:00/WNCN— C.P.E. Bach: Sym. in E-Flat; **Schubert:** "Lebenssturme" Allegro for Piano (Four Hands) in a, Op. 144.

7:00/WNCN— Tchaikovsky: *Swan Lake,* Suite, Op. 20; **Vaughan Williams:** *Concerto Accademico* in D.

8:00/WNCN— J.F. Schubert: Cto. for Clarinet and Bassoon in E-Flat; **Rossini:** *Semiramide,* Ov.

9:00/WNCN—Sibelius: Sym. No. 2 in D, Op. 43.

Thu., Jan. 17

2:00/WNCN—Mozart: Violin Sonata in B-Flat; **J. Haydn:** Cto. for Horn No. 2 in D; **Bach:** Violin Sonata in e.

WNYC—"Great Performances From the Library of Congress." **Harris:** Violin Sonata.

WQXR—Hummel: Grand Serenade No. 2, Op. 66; **Weber:** *Invitation to the Dance.*

3:00/WNCN—Brahms: *Tragic Overture,* Op. 81; **Beethoven:** Violin Sonata No. 2 in A, Op. 12.

WQXR—Tchaikovsky: *Romeo and Juliet;* **Pergolesi:** Cto. for Two Claviers and Strings.

4:00/WNCN—Ravel: *Alborada del Gracioso;* **Gershwin:** Prelude for Piano No. 1.

WNYC—Falla: Harpsichord Cto.

WQXR—Handel: *Water Music,* Suite No. 3.

5:00/WNCN—Copland: *Fanfare for the Common Man;* **Dvorák:** "Slavonic Dance" in C, Op. 72.

WQXR—Mendelssohn: Capriccio Brillante in b, Op. 22.

6:00/WNCN—Rossini: *L'Italiana in Algeri,* Ov.; **C.P.E. Bach:** Sym. No. 1 in G.

7:00/WNCN—Smetana: *Má Vlast,* "Moldau"; **Kabalevsky:** Cto. for Cello No. 1, Op. 49.

WQXR—Donizetti: Qt. No. 2 in A; **Bizet:** *The Fair Maid of Perth,* Suite.

8:00/WNCN—Mozart: "Lodron" Cto. for Three Pianos in F; **Barber:** Cello Sonata, Op. 6.

9:00/WNCN—"The Juilliard Concerts."

Fri., Jan. 18

2:00/WNCN— Beethoven: "Pathetique" Piano Sonata No. 8 in c, Op. 13; **J. Haydn:** Piano Sonata No. 59 in E-Flat.

WNYC—The St. Paul Chamber Orchestra. **Haydn:** Sym. No. 85; **Mozart:** Piano Cto. No. 25.

WQXR—Beethoven: Violin and Piano Sonata No. 4 in a, Op. 23.

3:00/WNCN—Bizet: *L'Arlésienne,* Suite No. 1.

WQXR—Haydn: Sym. No. 94 in G; **Telemann:** Trumpet Cto. in D.

4:00/WNCN—Vivaldi: Cto. for Two Violins in B.

WNYC—Mathias: Sym. No. 2; **Shostakovich:** Cello Sonata.

WQXR—Gershwin: *Rhapsody in Blue.*

5:00/WNCN—Rossini: *La Danza;* **Walton:** *Orb and Sceptre.*

WQXR—Dvorák: *My Home,* Ov.; **Bernstein:** *West Side Story,* Ballet music.

6:00/WNCN—Mozart: *Sleigh Ride;* **Liszt:** "Faust Paraphrase."

7:00/WNCN—Bach: Orch. Suite No. 3 in D; **Schumann:** *The Happy Farmer.*

8:00/WNCN— Beethoven: Violin Sonata No. 1 in D, Op. 12; **J. Haydn:** Cto. for Piano No. 4 in G.

9:00/WNCN—Grofé: *Grand Canyon Suite;* **Villa-Lobos:** Prelude No. 3 in a.

WQXR—The Detroit Symphony Orchestra. **Weber:** Clarinet Cto. No. 1 in f; **Gregson:** Cto. for Trumpet; **Schwantner:** *Aftertones of Infinity;* **Dvorák:** Violin Cto. in a. Conductor: Herbig.

Sat., Jan. 19

10:00 a.m./WNCN— Offenbach: Cto. Rondo for Cello and Orch. in G.

WQXR—J. Stamitz: Clarinet Cto. in B-Flat; **Chopin:** Rondo in C, Op. 73.

11:00 a.m./WNCN— Gershwin: *Rhapsody in Blue;* **Mozart:** Sym. No. 28 in C.

WQXR—Sibelius: *Tapiola,* Op. 112; **Telemann:** Cto. in D.

12:00/WNCN— J.C.F. Bach: Cto. for Bassoon in B-Flat; **Milhaud:** *The Bull on the Roof.*

WQXR—Haydn: Sym. No. 82 in C; **Vivaldi:** Flute Cto. in D, Op. 10.

1:00/WNCN—Paganini: "La Campanella" Cto. for Violin No. 2 in b, Op. 7.

WQXR—"The Texaco Metropolitan Opera Broadcast." **Mussorgsky:** *Boris Godunov.* Conductor: Badea; cast: Toczyska, Popov, Zednik, Shirley-Quirk, Plishka, Koptchak.

2:00/WNCN—Vanhal: Oboe Qt. in F, Op. 7; **Boccherini:** Cto. for Cello in C.

3:00/WNCN— Prokofiev: *Lieutenant Kijé Suite,* Op. 60; **J. Haydn:** Cto. for Flute and Oboe No. 4 in F.

WNYC—Bartók: Cto. for Orch.; **Picker:** String Qt. No. 1.

4:00/WNCN—Vivaldi: *The Four Seasons,* "Autumn," Op. 8; **Telemann:** Cto. for Three Trumpets in B-Flat.

5:00/WNCN— J. Strauss II: *Die Fledermaus,* Ov.; **Vivaldi:** Cto. No. 5 in A, Op. 3.

6:00/WNCN— Pachelbel: Canon in D; **Mozart:** Piano Sonata No. 8 in a.

7:00/WNCN—Schubert: Rondo for Violin in A.

8:00/WQXR—The Cleveland Orchestra. **Henze:** *The Bassarids.* Conductor: Dohnányi.

9:00/WNCN— Mendelsson: "Italian" Sym. No. 4 in A, Op. 90.

Sun., Jan. 20

10:00 a.m./WNCN— "Classic Guitar." **Lecce:** Cto. for Mandolin in G; **Sor:** Fantasie, Op. 7; Minuet, Op. 25.

WNYC—Chausson: *Poème;* **Webern:** String Trio.

WQXR—Beethoven: Piano Cto. No. 2, Op. 19.

11:00 a.m./WNCN— R. Strauss: *Till Eulenspiegel's Merry Pranks,* Op. 28; **Quantz:** Cto. for Flute in G.

WQXR—Debussy: *Images for Orchestra,* "Iberia."

12:00/WNCN— Tchaikovsky: *Nutcracker Suite,* Op. 71; **Rossini:** String Sonata No. 4 in B-Flat.

1:00/WNCN—The Chicago Symphony Orchestra. **Liadov:** *Kikimora,* Op. 63; *The Enchanted Lake,* Op. 62; **Rachmaninoff:** Sym. No. 2 in e, Op. 27. Conductor: Gergiev; pianist: Dichter.

WQXR—Haydn: Sym. No. 13 in D.

2:00/WQXR—Dvorák: Bagatelles, Op. 47.

3:00/WNCN— J. Haydn: String Qt. No. 6 in A, Op. 9.

WQXR—Bartók: Cto. for Orch.; **C. Stamitz:** Octet No. 2 in B for Winds.

4:00/WNCN—Borodin: *In the Steppes of Central Asia;* **Roman:** Cto. for Oboe in D.

5:00/WNCN— Hummel: Cto. for Trumpet in E-Flat; **Gerswhin:** Lullaby for String Qt.

6:00/WNCN—Saint-Saëns: Cto. for Cello No. 2 in d; **Copland:** *An Outdoor Overture.*

7:00/WNCN—Bach: "Brandenburg" Cto. No. 4 in G; **Nielsen:** Little Suite in a, Op. 1.

8:00/WQXR—"Sunday Night Opera House." **Verdi:** *Otello.* The National Phil. Orch.; conductor: Levine; soloists: Domingo, Scotto, Milnes.

9:00/WNCN—Lalo: *Symphonie Espagnole,* Op. 21.

Mon., Jan. 21

2:00/WNCN—Salieri: Cto. for Flute and Oboe in C; **Mozart:** Sonatina for Piano No. 6 in C.

WNYC—The Pittsburgh Symphony Orchestra. **Mozart:** Sym. No. 38.

WQXR—C.P.E. Bach: Flute Cto. in B-Flat; **Wagner:** *Götterdämmerung,* Excerpts.

3:00/WNCN— J. Haydn: String Qt. in D, Op. 33; **Offenbach:** *Orpheus in the Underworld,* Promenade.

WQXR—Bizet: *Carmen,* Suite No. 2; **Weber:** Concertino for Horn and Orch. in e.

4:00/WNCN—Sarasate: *Zigeunerweisen,* Op. 20.

WNYC—Reger: "Variation and Fugue on a Theme of Mozart."

WQXR—Mozart: Sym. in G.

5:00/WNCN— Beethoven: Minuet No. 2 in G.

WQXR—Vivaldi: Cto. in b for Three Violins, Strings, and Continuo.

6:00/WNCN—Bach: Toccata and Fugue in d; **Beethoven:** *Coriolan Overture,* Op. 62.

7:00/WNCN—Grieg: *Holberg Suite,* Op. 40; **Dittersdorf:** Cto. for Double Bass in E.

9:00/WNCN—Paganini: Cto. for Violin No. 1 in D, Op. 6; **Ravel:** *Menuet Antique.*

WQXR—The Boston Symphony Orchestra. **Mahler:** Sym. No. 5. Conductor: Ozawa.

Tue., Jan. 22

2:00/WNCN—Kraus: Sinfonia in E-Flat; **Paisiello:** Cto. for Harp in A.

WNYC— Vienna/Salzburg Festival. **Mozart:** Piano Cto. No. 22; **Bruckner:** Sym. No. 4.

WQXR—Debussy: Piano Trio in G; **Handel:** Cto. Grosso in F, Op. 6.

3:00/WNCN—Bach: Cto. for Violin No. 2 in E.

WQXR—Mozart: Violin Cto. No. 3 in G.

4:00/WNCN—Saint-Saëns: *Samson and Delilah,* "Bacchanale"; **Vivaldi:** Cto. for Oboe in a.

WNYC—Fauré: Ballade; **Andriessen:** Ballade.

WQXR—Bach: Harpsichord Cto. in G.

5:00/WNCN—Falla: *El Amor Brujo,* "Ritual Fire Dance."

WQXR—Marsh: Sym. No. 3 in D.

6:00/WNCN—Holst: *The Planets,* "Mars"; **Mendelssohn:** String Sym. No. 5 in B-Flat.

7:00/WNCN—Wagner: *Siegfried Idyll;* **R. Strauss:** Duet Concertino.

WQXR—Telemann: Cto. in E-Flat for Two Horns and Strings.

8:00/WFUV—"A Box at the Opera." **Verdi:** *I Lombardi.*

WNCN— C.P.E. Bach: Cto. for Harpsichord in g; **Mozart:** Flute Qt. No. 3 in C.

9:00/WNCN— Beethoven: "Eroica" Sym. No. 3 in E-Flat, Op. 55.

10:00/WQXR—The Philharmonic Orchestra of Florida. **Tchaikovsky:** "Pathetique" Sym. No. 6 in b. Conductor: Judd.

TELEVISION LISTINGS

COMPILED BY EDNA LAROCHE

Weeknights, Jan. 16 –18 and Jan. 21 –22

2 WCBS
4 WNBC
5 WNYW
7 WABC
9 WWOR
11 WPIX
13 WNET
21 WLIW
31 WNYC
BRV BRAVO
TBS TURNER BROADCASTING SYSTEM
HBO HBO
SC SPORTSCHANNEL
LIFE LIFETIME
MAX CINEMAX
NICK NICKELODEON
TMC THE MOVIE CHANNEL
ESPN ESPN
MSG MADISON SQUARE GARDEN NETWORK
A-E ARTS & ENTERTAINMENT NETWORK
SHO SHOWTIME
TNT TURNER NETWORK TELEVISION
USA USA NETWORK
TDC THE DISCOVERY CHANNEL
CNN CABLE NEWS NETWORK
DIS THE DISNEY CHANNEL

Closed-caption programming is indicated (cc).

Please note: Because of seasonal programming adjustments, schedules are extremely subject to last-minute changes.

WED., JAN. 16

6:00
2 4 7 CNN News
5 *Golden Girls*
9 *Cosby*
11 *21 Jump Street*
13 *New Jersey News*
21 *MacNeil/Lehrer*
31 Italian Programming
TBS *Beverly Hillbillies*
MAX **Movie:** *Rocky*
NICK *You Can't Do That on Television*
TMC **Movie:** *Cocktail*
A-E *The Avengers*
SHO **Movie:** *Without a Clue*
TNT *Gilligan's Island*
TDC *Beyond 2000*

6:30
2 4 7 News
5 *Night Court*
9 *Who's the Boss?*
11 *Growing Pains*
13 *Live Wire*
TBS *Andy Griffith*
NICK *Make the Grade*
TNT *Bugs Bunny*

7:00
2 *Hard Copy*
4 5 News
7 *Jeopardy*
9 *Perfect Strangers*
11 *Hogan Family*
13 *MacNeil/Lehrer*
21 *21 Edition*
TBS *Happy Days*
HBO *Inside the NFL*
SC *Jerry Tarkanian Show*
NICK *Inspector Gadget*
ESPN **College Basketball:** Connecticut vs. Syracuse
MSG *SportsDesk*
A-E *World of Survival*
TDC *Rendezvous*

7:05
MSG *New York Knicks GameNight*

7:30
2 *Entertainment Tonight*
4 *New Family Feud*
5 *Current Affair*
7 *Wheel of Fortune*
9 *Who's the Boss?*
21 *Wild America*
TBS *The Jeffersons*
SC *Devils Pre-Game Show*
NICK *Looney Tunes*
MSG **Basketball:** Minnesota vs. New York
A-E *World War I*
TDC *World Monitor*
CNN *Crossfire*

7:45
HBO **Hockey:** Chicago vs. New Jersey

8:00
2 *48 Hours*
4 *Unsolved Mysteries*
5 **Movie:** *First Love*
7 *Wonder Years*
9 *Shades of L.A.*
11 31 **Movie:** *Missing*
13 *All Our Children with Bill Moyers*
21 *Disposable Heroes: The Other Side of Football*
BRV *Wars of the Roses: The Prophetess*
TBS **Movie:** *In the Custody of Strangers*
HBO **Movie:** *Top Gun*
MAX **Movie:** *Jacknife*
NICK *Mr. Ed*
TMC **Movie:** *The Bear*
A-E *Air Power*
SHO **Movie:** *Mississippi Burning*
TNT **Movie:** *The Big Heat*
TDC *Wild About Wheels*
CNN *Primenews*

8:30
7 *Growing Pains*
NICK *Bewitched*
A-E *Crusade in the Pacific*
TDC *Discovery Sport*

9:00
2 *Jake and the Fatman*
4 *Night Court*
7 *Doogie Howser, M.D.*
9 *Street Legal*
21 *All Our Children with Bill Moyers*
BRV *Madama Butterfly*
LIFE *Special*
NICK *Get Smart*
ESPN **College Basketball:** N.C. State vs. North Carolina
A-E *The Vietnam War with Walter Cronkite*
USA **Movie:** *Curiosity Kills*
TDC *Wings*
CNN *Larry King Live*

9:30
4 *Seinfeld*
7 *Married People*
NICK *Dragnet*

10:00
2 *WIOU*
4 *Hunter*
5 9 11 CNN News
7 *Equal Justice*
31 *Live From Long Street*
TBS **Movie:** *Reckless*
HBO *Sinbad: Brain Damaged*
MAX **Movie:** *The Expendables*
NICK *Saturday Night Live*
TMC **Movie:** *The Barbarians*
A-E *The Divided Union*
TNT **Movie:** *Love Me or Leave Me*
TDC *Profiles of Nature: Pelicans*

10:15
SHO **Movie:** *True Believer*

10:30
11 News
13 *Student Arts Festival: Outstanding Videos*
31 *News City*
NICK *America 2Night*
TDC *Wildlife Chronicles: Mr. Ratty…*

11:00
2 4 7 News
5 *M*A*S*H*
9 *Amen*
11 *Cheers*
13 *Live Wire*
31 Korean Programming
HBO *1st and Ten: In Your Face!*
SC *Halls of Fame: Willie McCovey*
NICK *Alfred Hitchcock*
A-E *Dean Stockwell at the Improv*
TDC *Beyond Tomorrow*
CNN *Moneyline*

11:30
2 *America Tonight*
4 *Tonight Show*
5 *Personalities*
7 *Nightline*
9 *Arsenio Hall*
11 *The Honeymooners*
13 21 *Nightly Business Report*
BRV *Mr. Love*
HBO **Movie:** *Me & Him*
MAX **Movie:** *Enemies, A Love Story*
NICK *Green Acres*
TMC **Movie:** *Summer Job*
ESPN **College Basketball:** Stanford vs. UCLA
TDC *Invention*
CNN *Sports Tonight*

MIDNIGHT
2 *Mission Impossible*
5 *Love Connection*
7 *Into the Night*
11 *Odd Couple*
13 *Mystery*
21 *MacNeil Lehrer*
TBS **Movie:** *Ride in the Whirlwind*
NICK *Donna Reed*
A-E *Air Power*
TDC *War Chronicles: The Beachhead at Anzio*
CNN News

12:15 a.m.
SHO **Movie:** *Sensual Awakening*

12:30 a.m.
4 *David Letterman*
5 *Kojak*
9 *Party Machine*
11 *The Jeffersons*
NICK *Dobie Gillis*
A-E *Crusade in the Pacific*
TDC *Firepower*

12:40 a.m.
TNT **Movie:** *Little Caesar*

1:00 a.m.
7 **Movie:** *The Bunker*
9 *New Twilight Zone*
11 News
13 *You Gotta Have Art*
21 *Reading Rainbow*
NICK *Patty Duke*
A-E *The Vietnam War with Walter Cronkite*
TDC *World Monitor*
CNN *Showbiz Today*

1:12 a.m.
2 *Late Night II: Stingray*
HBO **Movie:** *Jakarta*
TMC *Short Film Showcase*

1:30 a.m.
4 *Later With Bob Costas*
13 *Today's Japan*
9 *Joe Franklin*
MAX **Movie:** *Aaron Loves Angela*
NICK *My Three Sons*
TDC *The Adventurers*

1:50 a.m.
TBS **Movie:** *McCabe and Mrs. Miller*
SHO **Movie:** *Cop*

2:00 a.m.
4 News
11 *My Talk Show*
13 *MacNeil/Lehrer*
NICK *Stop Smoking Breakthrough*
TMC **Movie:** *The Bear*
TNT **Movie:** *Pay or Die*
TDC *Challenge*

2:16 a.m.
2 *Nightwatch*

2:30 a.m.
4 *Highway to Heaven*
11 **Movie:** *People vs. Jean Harris*
NICK *Mr. Ed*

2:45 a.m.
HBO **Movie:** *Fellow Traveller*

3:00 a.m.
5 **Movie:** *At Gunpoint*
7 News
9 *Home Shopping Spree*
13 *Watch Your Language*
21 *Espana Viva*
NICK *Bewitched*
USA **Movie:** *Casanova's Big Night*

3:15 a.m.
MAX **Movie:** *Halloween 4: The Return of Michael Myers*

3:30 a.m.
4 *Joker's Wild*
7 **Movie:** *Freedom*
NICK *Dragnet*
TMC **Movie:** *The Barbarians*

3:40 a.m.
SHO **Movie:** *Alien From L.A.*

4:00 a.m.
4 *Instant Recall*
TBS *Leave It To Beaver*
NICK *America 2Night*
A-E **Movie:** *Outpost in Morocco*

THU., JAN. 17

6:00
2 4 7 CNN News
5 *Golden Girls*
9 *Cosby*
11 *21 Jump Street*
13 *New Jersey News*
21 *MacNeil/Lehrer*
31 Italian Programming
TBS *Beverly Hillbillies*
NICK *You Can't Do That on Television*
TMC **Movie:** *The Deceivers*
A-E *The Avengers*
TNT *Gilligan's Island*
TDC *Beyond 2000*

6:30
2 4 7 News
5 *Night Court*
9 *Who's the Boss?*
13 *Live Wire*
TBS *Andy Griffith*
MAX **Movie:** *Strike It Rich*
NICK *Make the Grade*
TNT *Bugs Bunny*

7:00
2 *Hard Copy*
4 5 News
7 *Jeopardy*
9 *Perfect Strangers*
11 *Growing Pains*
13 *MacNeil/Lehrer*
21 *21 Edition*
TBS *Happy Days*
HBO **Movie:** *Spaceballs*
NICK *Inspector Gadget*
MSG *SportsDesk*
A-E *World of Survival*
SHO **Movie:** *Perry Mason: Case of the Lady in the Lake*
TDC *Rendezvous*
CNN *Moneyline*

7:15
SC *Islanders Pre-Game Show*

7:30
2 *Entertainment Tonight*
4 *New Family Feud*
5 *Current Affair*
7 *Wheel of Fortune*
9 *Who's the Boss?*
11 **Movie:** *The Killing Fields*
21 *Wild America*
TBS *The Jeffersons*
SC **Hockey:** Edmonton vs. New York Islanders
NICK *Looney Tunes*
ESPN **College Basketball:** Iowa vs. Wisconsin
MSG **Hockey:** Chicago vs. New York Rangers
A-E *World War I*
TDC *World Monitor*
CNN *Crossfire*

8:00
2 *Top Cops*
4 *Cosby Show*
5 *Simpsons*
7 *Father Dowling Mysteries*
9 **Movie:** *Death Wish II*
13 *Mystery!--Poirot II: Peril at End House*
21 *New Yankee Workshop*
31 *Power in the Pacific*
BRV *Robert Altman: The South Bank Show*
TBS *United Hawaiian Open*
MAX **Movie:** *Casualties of War*
NICK *Mr. Ed*
TMC **Movie:** *American Ninja 2: The Confrontation*
A-E *World in Action*
TNT **Movie:** *His Girl Friday*
TDC *Arthur C. Clarke*
CNN *Primenews*

8:30
2 *The Flash*
4 *A Different World*
5 *Babes*
21 *This Old House*
NICK *Bewitched*
A-E *Challenge of the Seas*
TDC *Terra X*

TELEVISION

9:00
4 *Cheers*
5 *Beverly Hills*
7 *Gabriel's Fire*
13 **Movie:** *Paths of Glory*
21 *Mystery!: Poirot II*
31 *World in Focus*
BRV *Lou Lou (S)*
HBO **Movie:** *The War of the Roses*
LIFE **Movie:** *Deadly Deception*
NICK *Get Smart*
A-E **Movie:** *The Winter of Our Discontent*
SHO **Movie:** *A Nightmare on Elm Street 5: The Dream Child*
USA *U.S. Professional Figure Skating Championships*
TDC *Beyond 2000*
CNN *Larry King Live*

9:30
2 *Good Sports*
4 *Wings*
NICK *Dragnet*
TMC **Movie:** *Opposing Force*
ESPN **College Basketball:** Houston vs. Texas

10:00
2 *Knots Landing*
4 *L.A. Law*
5 9 11 CNN News
7 *Primetime Live*
21 *Strangers*
31 *To the End of the Rhine*
TBS **Movie:** *The Man Who Would Be King*
MAX **Movie:** *The Iron Triangle*
NICK *Saturday Night Live*
TNT **Movie:** *Mr. Blandings Builds His Dream House*
TDC *The Adventurers*

10:30
13 *Student Arts Festival*
31 *News City*
NICK *America 2Night*
MSG **College Basketball:** California vs. USC
SHO **Movie:** *Messenger of Death*
TDC *Dive to Adventure: Underwater California*

11:00
2 4 7 News
5 *M*A*S*H*
9 *Amen*
11 *Cheers*
13 *Live Wire*
21 *'Allo 'Allo!*
31 Korean Programming
BRV *A Wedding*
HBO *Inside the NFL*
SC **College Basketball:** USF vs. Santa Clara
NICK *Alfred Hitchcock Presents*
TDC *Vietnam: The Ten Thousand Day War*
CNN *Moneyline*

11:15
TMC **Movie:** *Lost Angels*

11:30
2 *America Tonight*
4 *Tonight Show*
5 *Personalities*
7 *Nightline*
9 *Arsenio Hall*
11 *Honeymooners*
13 21 *Nightly Business Report*
MAX **Movie:** *Lethal Weapon 2*
NICK *Green Acres*
ESPN *SportsCenter*
CNN *Sports Tonight*

MIDNIGHT
2 *Mission Impossible*
5 *Love Connection*
7 *Into the Night*
11 *Odd Couple*
13 *The New Russian Revolution: Will the Soviet Union Stay in the Red?*
21 *MacNeil/Lehrer*
HBO *Roseanne Barr Live from Trump Castle*
NICK *Donna Reed*
ESPN **College Basketball:** Idaho vs. Montana
A-E *World in Action*
SHO *Richard Jeni II*
TNT **Movie:** *Seven Brides for Seven Brothers*
TDC *Stalin--Man of Steel*
CNN *Newsnight*

12:30 a.m.
4 *David Letterman*
5 *Kojak*
9 *Party Machine*
11 *Jeffersons*
NICK *Dobie Gillis*
A-E *Challenge of the Seas*

12:45 a.m.
TBS **Movie:** *Coming Home*

1:00 a.m.
7 **Movie:** *Better Late Than Never*
9 *New Twilight Zone*
11 News
13 *You Gotta Have Art*
21 *Assignment: The World*
BRV *Robert Altman: The South Bank Show*
HBO **Movie:** *War Party*
NICK *Patty Duke*
SHO **Movie:** *F/X*
USA **Movie:** *Butch Sundance: The Early Days*
TDC *World Monitor*
CNN *Showbiz Today*

1:12 a.m.
2 *Late Night II: The Prisoner*
TMC *Short Film Showcase*

1:30 a.m.
4 *Later With Bob Costas*
9 *Joe Franklin*
13 *Today's Japan*
21 *Reading Rainbow*
MAX **Movie:** *Savage Beach*
NICK *My Three Sons*
TDC *Wildlife Chronicles*

2:00 a.m.
4 News
11 *My Talk Show*
13 *MacNeil/Lehrer*
21 *The State of the State: A Closer Look*
NICK *Make Room for Daddy*
TMC **Movie:** *American Ninja 2: The Confrontation*
TDC *America Coast to Coast: Montana--America's Natural Park/Mt. Rushmore and the Black Hills*

2:16 a.m.
2 *Nightwatch*
TNT **Movie:** *Dinner at Eight*

2:30 a.m.
4 *Highway to Heaven*
11 **Movie:** *Independence Day*
21 *Request Time: The Power of Algebra*

2:40 a.m.
HBO **Movie:** *Blood Relations*

2:50 a.m.
7 News

3:00 a.m.
5 **Movie:** *Macbeth*
9 *Home Shopping Spree*
13 *Stepping Stones*
NICK *Bewitched*
USA **Movie:** *Pardners*

3:10 a.m.
MAX **Movie:** *The Entity*

3:20 a.m.
7 **Movie:** *Swamp Fire/Nyoka & The Tigermen/Ten Dollars or Ten Days*
TBS *Gunsmoke*

3:30 a.m.
4 *Joker's Wild*
NICK *Dragnet*
TMC **Movie:** *Opposing Force*

4:00 a.m.
4 *Instant Recall*
NICK *Amercia 2Night*
A-E **Movie:** *The North Star*
SHO **Movie:** *Dragonard*

4:10 a.m.
HBO *The Kids in the Hall*

4:30 a.m.
11 *Trapper John, M.D.*

FRI., JAN. 18

6:00
2 4 7 CNN News
5 *Golden Girls*
9 *Cosby*
11 *21 Jump Street*
13 *New Jersey News*
21 *MacNeil/Lehrer*
31 Italian Programming
TBS *Beverly Hillbillies*
HBO **Movie:** *Steel Magnolias*
NICK *You Can't Do That on Television*
A-E *The Avengers*
SHO **Movie:** *Hot Pursuit*
TNT *Gilligan's Island*
TDC *Beyond 2000*

6:30
2 4 7 News
5 *Night Court*
9 *Who's the Boss?*
13 *Live Wire*
TBS *Andy Griffith*
MAX **Movie:** *Hollywood Mavericks*
NICK *Make the Grade*
TNT *Bugs Bunny*

7:00
2 *Hard Copy*
4 5 News
7 *Jeopardy*
9 *Perfect Strangers*
11 *Growing Pains*
13 *MacNeil/Lehrer*
21 *21 Edition*
TBS *Happy Days*
SC *P.J. Carlesimo Show*
NICK *Inspector Gadget*
TMC **Movie:** *Campus Man*
MSG *SportsDesk*
A-E *World of Survival*
USA *MacGyver*
TDC *Rendezvous*
CNN *Moneyline*

7:30
2 *Entertainment Tonight*
4 *New Family Feud*
5 *Current Affair*
7 *Wheel of Fortune*
9 *Who's the Boss?*
11 *Hogan Family*
21 *Wild America*
TBS *The Jeffersons*
SC **Basketall:** New Jersey vs. Boston
NICK *Looney Tunes*
MSG **Basketball:** New York vs. Miami
A-E *World War I*
SHO *Super Dave*
TDC *World Monitor*
CNN *Crossfire*

8:00
2 *Guns of Paradise*
4 *Nutrasweet World Professional Figure Skating Championships*
5 *America's Most Wanted*
7 *Full House*
9 *She-Wolf of London*
11 **Movie:** *The Big Fix*
13 *Washington Week in Review*
21 *Executive Stress*
31 *Adam Smith's Moneyworld*
BRV *Cal*
TBS *The United Hawaiian Open*
HBO **Movie:** *Internal Affairs*
MAX **Movie:** *In Country*
NICK *Mr. Ed*
A-E **Movie:** *Skullduggery*
SHO **Movie:** *Heart Condition*
TNT **Basketball:** Chicago at Atlanta
USA *Murder She Wrote*
TDC *Wild Things: Shark!*
CNN *Primenews*

8:30
7 *Family Matters*
13 *Wall $treet Week*
21 *Keep it in the Family*
31 *Washington Week in Review*
NICK *Bewitched*

9:00
2 *Dallas*
4 *Dark Shadows*
5 *Against the Law*
7 *Perfect Strangers*
9 *Neon Rider*
13 *Great Performances--Our Town*
21 *Three Up, Two Down*
31 *This Old House*
LIFE **Movie:** *Jesse*
NICK *Get Smart*
TMC **Movie:** *Cop*
TDC *War Chronicles: The Beachhead at Anzio*
CNN *Larry King Live*

9:30
7 *Going Places*
21 *Open All Hours*
31 *Hometime*
NICK *Dragnet*
ESPN **Track & Field**
TDC *Firepower: Missile Strike*

10:00
2 *Sons and Daughters*
4 *Midnight Caller*
5 9 11 CNN News
7 *20/20*
21 *Solo*
31 *Bradshaw on Homecoming*
BRV *Mingus' Epitaph*
TBS **Movie:** *The Cheyenne Social Club*
HBO **Movie:** *No Mercy*
MAX **Movie:** *Eye of the Eagle II: Inside the Enemy*
NICK *Saturday Night Live*
A-E *Inside Track with Graham Nash*
SHO *Steven Banks*
TDC *Super Shark Weekend*

10:30
11 News
21 *Colin's Sandwich*
31 *News City*
NICK *America 2Night*
SHO **Movie:** *The Banker*

10:50
TNT **Movie:** *The Outfit*

11:00
2 4 7 News
5 *M*A*S*H*
9 *Amen*
11 *Cheers*
13 *Live Wire*
21 *Alexei Sayle's Stuff*
31 *World TV*
NICK *Alfred Hitchcock Presents*
TMC **Movie:** *Always*
A-E *Nancy Wilson at the Improv*
TDC *Safari: Ganges Gharial*
CNN *Moneyline*

11:30
2 *America Tonight*
4 *Tonight Show*
5 *Personalities*
7 *Nightline*
9 *Arsenio Hall*
11 *Honeymooners*
13 21 *Nightly Business Report*
MAX **Movie:** *Sahara Heat*
NICK *Green Acres*
CNN *Sports Tonight*

MIDNIGHT
2 *Mission Impossible*
5 *Love Connection*
7 *Into the Night*
11 *Odd Couple*
13 *Creative Edge*
21 *MacNeil/Lehrer*
TBS **Movie:** *Rona Jaffe's Mazes and Monsters*
HBO *The Kids in the Hall*
NICK *Donna Reed*
A-E **Movie:** *Skullduggery*
USA **Movie:** *A Nymphoid Barbarian in Dinosaur Hell*
TDC *Discovery Showcase: The Thawing of a Cold War Warrior*
CNN *Newsnight*

12:15 a.m.
SHO **Movie:** *Predator*

12:30 a.m.
4 *David Letterman*
5 *Kojak*
9 *Party Machine*
11 *The Jeffersons*
HBO *1st and Ten: In Your Face!*
NICK *Dobie Gillis*

1:00 a.m.
7 **Movie:** *Killer Bats*
9 *New Twilight Zone*
11 News
13 *You Gotta Have Art*
21 **Movie:** *The Painted Desert*
BRV *HEALTH*
HBO **Movie:** *Predator*
MAX **Movie:** *Picasso Trigger*
NICK *Patty Duke*
TMC **Movie:** *Puppetmaster*
TNT **Movie:** *The Outrage*
TDC *World Monitor*
CNN *Showbiz Today*

1:15 a.m.
2 *Stingray*

1:30 a.m.
4 *Friday Night Videos*
9 *Joe Franklin*
13 *Today's Japan*
NICK *My Three Sons*
TDC *Dive to Adventure*

2:00 a.m.
11 *My Talk Show*
13 *MacNeil/Lehrer*
TBS **Movie:** *The Sentinel*
NICK *Make Room For Daddy*
SHO **Movie:** *The Matchmaker*
USA **Movie:** *Young Nurses in Love*
TDC *TDC-TV*

2:16 a.m.
2 **Movie:** *The Final Eye*
21 **Movie:** *The Outlaw*

2:30 a.m.
11 **Movie:** *Yanks*
4 *America's Top Ten*
NICK *Mr. Ed*
TMC **Movie:** *No Retreat, No Surrender II*

2:50 a.m.
HBO *Inside the NFL*
MAX **Movie:** *Night of the Demons*

3:00 a.m.
4 *Highway to Heaven*
5 **Movie:** *Action in the North Atlantic*
7 News
9 *Home Shopping Spree*
13 *Espana Viva*
NICK *Bewitched*
TNT **Movie:** *Out of the Past*

3:30 a.m.
7 **Movie:** *Game for Vultures*
NICK *Dragnet*

3:40 a.m.
SHO *A Comedy Celebration: The Comedy and Magic Club's 10th Anniversary Special*

3:50 a.m.
HBO **Movie:** *Betrayed*

4:00 a.m.
4 *Joker's Wild*
21 **Movie:** *Santa Fe Trail*
NICK *America 2Night*
A-E **Movie:** *The Fox*
USA **Movie:** *The Thirsty Dead*

4:10 a.m.
TMC **Movie:** *Dealers*

MON., JAN. 21

6:00
2 4 7 CNN News
5 *Golden Girls*
9 *Cosby*
11 *21 Jump Street*
13 *Retirement: Beyond the Gold Watch*
21 *MacNeil/Lehrer*
31 Italian Programming (concludes at 8)
TBS *Beverly Hillbillies*
NICK *You Can't Do That on Television*
A-E *In Search of the Dream*
SHO *Robin Hood: The Seven Poor Knights from Acre*
TNT *Gilligan's Island*
TDC *Beyond 2000*

6:30
2 4 7 News
5 *Night Court*
9 *Who's the Boss?*
13 *Live Wire*
TBS *Andy Griffith*
MAX **Movie:** *Beyond the Stars*
NICK *Make the Grade*
TNT *Bugs Bunny*

7:00
2 *Hard Copy*
4 5 News
7 *Jeopardy*
9 *Perfect Strangers*
11 *Growing Pains*
13 *MacNeil/Lehrer*
21 *21 Edition*
TBS *Happy Days*
SC *Ed Randall's Talking Baseball*
NICK *Inspector Gadget*
MSG *SportsDesk*

A-E *In Search of the Dream*
SHO *Robin Hood: Alan-A-Dale*
TDC *Rendezvous*
CNN *Moneyline*

7:30
2 *Entertainment Tonight*
4 *New Family Feud*
5 *A Current Affair*
7 *Wheel of Fortune*
9 *Who's the Boss?*
11 *Hogan Family*
21 *Wild America*
TBS *The Jeffersons*
HBO *Babar*
NICK *Looney Tunes*
ESPN **College Basketball:** Syracuse vs. Georgetown
TDC *World Monitor*
CNN *Crossfire*

8:00
2 *Evening Shade*
4 *Fresh Prince of Bel Air*
5 **Movie:** *License to Drive*
7 *MacGyver*
9 *National Geographic: Wild Survivors*
11 *Stellar Gospel Music Awards*
13 *Travels--The Sacred Way: Michael Wood's Greece*
21 *The Frugal Gourmet*
31 *Eye On Dance*
BRV *Little Murders*
TBS *The 48th Annual Golden Globe Awards*
HBO **Movie:** *Private Benjamin*
MAX **Movie:** *Fist Fighter*
NICK *Mr. Ed*
TMC **Movie:** *Parents*
MSG **Basketball:** West Virginia vs. Rhode Island
A-E *David L. Wolper Presents--Berlin: Kaiser to Krushchev*
SHO **Movie:** *A Tiger's Tale*
TNT **Movie:** *The Carpetbaggers*
TDC *Safari*
CNN *Primenews*

8:30
2 *Major Dad*
4 *Blossom*
21 *Today's Gourmet*
31 *A World of Ideas with Bill Moyers*
NICK *Bewitched*

9:00
2 *Murphy Brown*
4 **Movie:** *Line of Fire: The Morris Dees Story*
7 **Movie:** *The Last to Go*
9 *National Geographic--Ethiopia: Hidden Empire*
13 *The 60s Legacy/Making Sense of the Sixties*
21 *King: A Filmed Record . . . Montgomery to Memphis*
31 *Bookmark*
LIFE **Movie:** *Sudie and Simpson*
NICK *Get Smart*
A-E *The Case of the Middle-Aged Wife*
TDC *Discovery Showcase*
CNN *Larry King Live*

9:30
2 *Good Sports*
31 *Glasnost Film Festivals*
MAX **Movie:** *Basket Case 2*
NICK *Dragnet*
TMC **Movie:** *Heart Condition*
ESPN **College Basketball:** Ohio State vs. Indiana

10:00
2 *Trials of Rosie O'Neill*
5 9 11 CNN News
BRV *Promised Land*
HBO **Movie:** *Steel Magnolias*
NICK *Saturday Night Live*
MSG **Basketball:** Philadelphia vs. New York (R)
A-E *The Triumph of Sherlock Holmes*
SHO **Movie:** *Welcome Home*
TDC *Super Shark Weekend*

10:30
31 *News City*
TBS **Movie:** *Papillon*
NICK *America 2Night*

11:00
5 _M*A*S*H_
2 4 7 News
9 *Amen*
11 *Cheers*
13 *Live Wire*
21 *'Allo 'Allo!*
31 Korean Programming
BRV *Ten Great Writers: Joseph Conrad*
MAX **Movie:** *Cobra*
NICK *Alfred Hitchcock Presents*
A-E *Amanda Plummer at the Improv*
TDC *Wild Things*
CNN *Moneyline*

11:15
TNT **Movie:** *The Adventurers*

11:30
2 *Late Night*
4 *Tonight Show*
5 *Personalities*
7 *Nightline*
9 *Arsenio Hall*
11 *Honeymooners*
13 21 *Nightly Business Report*
NICK *Green Acres*
TMC **Movie:** *Getting It Right*
CNN *Sports Tonight*

11:45
SHO **Movie:** *Always*

MIDNIGHT
5 *Love Connection*
7 *Into the Night*
11 *Odd Couple*
13 *Great Performances--Our Town*
21 *MacNeil/Lehrer*
BRV *Confidence (S)*
HBO *The Kids in the Hall*
NICK *Donna Reed*
ESPN **College Basketball:** UNLV vs. CAL-Santa Barbara
A-E *David L. Wolper Presents--Berlin: Kaiser to Krushchev*
TDC *Beyond 2000*
CNN News

12:30 a.m.
2 *Night Heat*
4 *Late Night with David Letterman*
5 *Kojak*
9 *Party Machine*
11 *The Jeffersons*
HBO **Movie:** *True Love*
NICK *Dobie Gillis*

12:40 a.m.
MAX **Movie:** *Steel Dawn*

1:00 a.m.
7 **Movie:** *Not With My Wife You Don't*
9 *New Twilight Zone*
11 News
21 *Jimmy Carter: Speaking Out*
NICK *Patty Duke*
A-E *The Case of the Middled-Aged Wife*
TDC *World Monitor*
CNN *Showbiz Today*

1:30 a.m.
4 *Later with Bob Costas*
5 *McCreary Report*
9 *Joe Franklin*
TBS *National Geographic Explorer*
NICK *My Three Sons*
TDC *Wild About Wheels*

1:40 a.m.
2 *Trump Cards*

1:50 a.m.
SHO **Movie:** *Cocktail*

2:00 a.m.
4 News
11 *My Talk Show*
13 *MacNeil/Lehrer*
21 *Martin (Tribute to Martin Luther King, Jr. by Gordon Parks)*
NICK *Make Room for Daddy*
TMC **Movie:** *Parents*
TDC *Discovery Sport*

2:10 a.m.
2 *Nightwatch*
HBO *1st and Ten: In Your Face!*

2:30 a.m.
4 *Highway to Heaven*
11 **Movie:** *Petulia*
TBS **Movie:** *The Blue Lightning*
MAX **Movie:** *Casualties of War*
NICK *Mr. Ed*
TDC *Wheels in Sport: In the Pits*

2:45 a.m.
HBO **Movie:** *Where Are the Children?*

3:00 a.m.
5 **Movie:** *Gentleman Jim*
9 *Home Shopping Spree*
13 *Organic Chemistry*
21 *Martin Luther King, Jr.: A Tribute by William Warfield*
NICK *Bewitched*
TNT **Movie:** *Flying Down to Rio*

3:20 a.m.
TMC **Movie:** *Heart Condition*

3:30 a.m.
4 *Joker's Wild*
7 News
SHO **Movie:** *New York's Finest*

4:00 a.m.
4 *Instant Recall*
7 **Movie:** *240 Robert*
21 *King: A Filmed Record . . . Montgomery to Memphis*
A-E **Movie:** *White Zombie*

TUE., JAN. 22

6:00
2 4 7 CNN News
5 *Golden Girls*
9 *Cosby*
11 *21 Jump Street*
13 *New Jersey News*
21 *MacNeil/Lehrer*
31 Italian Programming
TBS *Beverly Hillbillies*
HBO **Movie:** *The Hunter*
MAX **Movie:** *The Big Picture*
NICK *You Can't Do That on Television*
TMC **Movie:** *Young Frankenstein*
A-E *The Avengers*
SHO *It's Garry Shandling's Show*
TNT *Gilligan's Island*
TDC *Beyond 2000*

6:30
2 4 7 News
5 *Night Court*
9 *Who's the Boss?*
13 *Live Wire*
TBS *Andy Griffith*
NICK *Make the Grade*
SHO **Movie:** *Haunted Honeymoon*
TNT *Bugs Bunny*

7:00
2 *Hard Copy*
4 5 News
7 *Jeopardy*
9 *Perfect Strangers*
11 *Growing Pains*
13 *MacNeil/Lehrer*
21 *21 Edition*
TBS *Happy Days*
NICK *Inspector Gadget*
MSG *SportsDesk*
A-E *World of Survival*
TDC *Rendezvous*
CNN *Moneyline*

7:15
SC *Islanders Pre-Game Show*

7:30
2 *Entertainment Tonight*
4 *New Family Feud*
5 *Current Affair*
7 *Wheel of Fortune*
9 *Who's the Boss?*
11 *The Hogan Family*
21 *Wild America*
TBS *The Jeffersons*
SC **Hockey:** New York Rangers vs. New York Islanders
NICK *Looney Tunes*
ESPN **College Basketball:** Nebraska vs. Colorado
MSG **Hockey:** New York Rangers vs. New York Islanders
A-E *World War I*
TDC *World Monitor*
CNN *Crossfire*

8:00
2 *Rescue 911*
4 *Matlock*
5 **Movie:** *Slamdance*
7 *Who's the Boss?*
9 *They Came From Outer Space*
11 **Movie:** *A Prayer for the Dying*
13 *The 60s Legacy--Dominoes*
21 *National Geographic*
31 *Fire on the Rim*
BRV *Outrageous*
TBS **Movie:** *The Legacy*
HBO *Sinbad: Brain Damaged*
MAX **Movie:** *Enemies, A Love Story*
NICK *Mr. Ed*
TMC **Movie:** *Summer School*
A-E *Biography: Knute Rockne*
SHO **Movie:** *Gunfight at the O.K. Corral*
TNT **Movie:** *A Song to Remember*
TDC *Vietnam: The Ten Thousand Day War*
CNN *Primenews*

8:30
7 *Family Matters*
NICK *Bewitched*

9:00
2 **Movie:** *Lonesome Dove, Pt. 2*
7 *Roseanne*
9 *Amazing Stories*
13 *The 60s Legacy/Making Sense of the Sixties*
21 *Nova*
31 *Scientific American Frontiers*
LIFE **Movie:** *Shattered Innocence*
NICK *Get Smart*
A-E *A Punt, A Pass, and a Prayer*
USA *Tuesday Night Fights*
TDC *Beyond Tomorrow*
CNN *Larry King Live*

9:30
7 *Coach*
NICK *Dragnet*
ESPN **College Basketball:** Louisiana State vs. Tennessee
TDC *Invention*

10:00
4 *Law & Order*
5 9 11 CNN News
7 *thirtysomething*
21 *Nature of Things*
31 *Wild America*
BRV *The Spider's Strategem (S)*
TBS **Movie:** *Death of a Centerfold*
MAX **Movie:** *Taxi Driver*
NICK *Saturday Night Live*
TMC **Movie:** *Drugstore Cowboy*
SHO **Movie:** *Heart Condition*
TDC *Galapagos*

10:30
11 News
31 *News City*
NICK *America 2Night*
MSG **College Basketball:** Connecticut vs. St. John's (DB)
A-E *Ravel's Bolero*
TNT **Movie:** *The Great Waltz*

11:00
2 4 7 News
5 _M*A*S*H_
9 *Amen*
11 *Cheers*
13 *Live Wire*
21 *'Allo 'Allo*
31 Korean Programming
HBO **Movie:** *The War of the Roses*
NICK *Alfred Hitchcock*
A-E *Lyle Alzado at the Improv*
TDC *Wings*
CNN *Moneyline*

11:30
2 *Late Night*
4 *Tonight Show*
5 *Personalities*
7 *Nightline*
9 *Arsenio Hall*
11 *Honeymooners*
13 21 *Nightly Business Report*
NICK *Green Acres*
CNN *Sports Tonight*

MIDNIGHT
5 *Love Connection*
7 *Into the Night*
11 *Odd Couple*
13 *Martin Luther King, Jr.: A Tribute by William Warfield*
21 *MacNeil/Lehrer*
BRV *Before the Revolution (S)*
TBS **Movie:** *Somebody Killed Her Husband*
MAX **Movie:** *Easy Rider*
NICK *Donna Reed*
TMC **Movie:** *Messenger of Death*
A-E *Biography: Knute Rockne*
SHO *The Steven Banks Show*
TDC *Survival!*
CNN *Newsnight*

12:30 a.m.
2 *Late Night*
4 *David Letterman*
5 *Kojak*
9 *Party Machine*
11 *The Jeffersons*
NICK *Dobie Gillis*
SHO **Movie:** *The Banker*

1:00 a.m.
7 **Movie:** *Living Proof*
9 *New Twilight Zone*
11 News
13 *How Do You Get to Carnegie Hall?*
21 *Shakespeare on Stage*
HBO **Movie:** *Me & Him*
NICK *Patty Duke*
TDC *World Monitor*
CNN *Showbiz Today*

1:30 a.m.
4 *Later With Bob Costas*
9 *Joe Franklin*
13 *Today's Japan*
NICK *My Three Sons*
TNT **Movie:** *Interlude*
TDC *Profiles of Nature: The Bison*

1:40 a.m.
2 *Trump Cards*
MAX **Movie:** *Images*

2:00 a.m.
4 News
11 *My Talk Show*
13 *MacNeil/Lehrer*
TBS **Movie:** *Fall of the House of Usher*
NICK *Make Room For Daddy*
TMC **Movie:** *Summer School*
SHO **Movie:** *Sensual Awakening*
TDC *A World Away: San Francisco--The Golden Gateway*

2:10 a.m.
2 *Nightwatch*

2:30 a.m.
4 *Highway to Heaven*
11 **Movie:** *Sidney Schoor: A Girl's Best Friend*
NICK *Mr. Ed*

2:45 a.m.
HBO *The Kids in the Hall*

3:00 a.m.
5 **Movie:** *The Girl Can't Help It*
7 News
9 *Home Shopping Spree*
13 *Global Geography*
21 *Bill of Rights in Action*
USA **Movie:** *Shaolin Incredible Ten*

3:15 a.m.
HBO **Movie:** *I, Madman*

3:30 a.m.
4 *Joker's Wild*
7 **Movie:** *Three on a Date*
MAX **Movie:** *Remember My Name*
SHO *Frank, Liza & Sammy: The Ultimate Event*

3:40 a.m.
TMC **Movie:** *Drugstore Cowboy*

4:00 a.m.
4 *Instant Recall*
TBS *Leave It To Beaver*
A-E **Movie:** *D.O.A.*
TNT **Movie:** *Westward Passage*

Weekend, Jan. 19 –20

SAT., JAN. 19

8:00 a.m.
2 *Muppet Babies*
4 *Camp Candy*
5 *Zazoo U*
7 *The New Adventures of Winnie the Pooh*
13 *Wall $treet Week*
21 *Tracks Ahead*
31 *Japanese TV*
TBS *Bonanza*
HBO **Movie:** *Star Trek II: The Wrath of Khan*
NICK *Count Duckula*
TMC **Movie:** *Sugarland Express*
ESPN *Fishing*
A-E *Journey to Adventure*
SHO **Movie:** *It's a Gift*
TNT *The Travels of Jaime McPheeters*
CNN *Daybreak*

8:30 a.m.
2 *California Raisins*
4 *Rick Moranis at Gravedale High*
5 *Bobby's World*
7 *The Wizard of Oz*
13 *Adam Smith's Money World*
21 *Adventures in Scale Modeling*
MAX **Movie:** *Saturday the 14th Strikes Back*
NICK *Heathcliff*
A-E *World of Survival*
CNN *The Big Story*

9:00 a.m.
2 *Garfield and Friends*
5 *Tom and Jerry's Kids*
7 *Slimer! and the Real Ghostbusters*
11 *Wrestling*
13 *Bookmark*
21 *Woodwright's Shop*
TBS *Wrestling*
NICK *Yogi Bear*
A-E **Movie:** *Mr. Robinson Crusoe*
TNT *Hondo*
TDC *Bill Burrud's Animal Odyssey*

9:30 a.m.
4 *Captain N*
5 *Attack of the Killer Tomatoes*
13 *One on One*
21 *New Yankee Workshop*
NICK *Inspector Gadget*
SHO **Movie:** *Cat Ballou*
CNN *Moneyweek*

10:00 a.m.
2 *Teenage Mutant Ninja Turtles*
4 *Kid 'n' Play*
5 *Piggsburgh Pigs*
7 *Beetlejuice*
11 *Soul Train*
13 *Firing Line*
21 *Hometime*
TBS **Movie:** *Brannigan*
HBO *Inside the NFL*
MAX **Movie:** *Walk Like a Man*
NICK *Nickelodeon's Most Wanted: Yogi Bear!*
TMC **Movie:** *Miles From Home*
TNT *How the West Was Won*
TDC *Profiles of Nature*

10:30 a.m.
4 *Chipmunks/Movies*
5 *Fun House*
7 *New Kids on the Block*
13 *American Interests*
21 *This Old House*
31 *Washington Week in Review*
NICK *Count Duckula*
A-E *Shortstories*
TDC *Wildlife Chronicles*

11:00 a.m.
2 *Bill and Ted's Excellent Adventure*
4 *Saved by the Bell*
5 *Captain Planet and the Planeteers*
7 *Bugs Bunny*
9 *Superman*
11 *Fame*
13 *Tony Brown's Journal*
21 *From a Country Garden*
31 *Eye on Asia*
HBO **Movie:** *Young Einstein*
NICK *Think Fast*
A-E *Footsteps of Man: Adios General*
TNT **Movie:** *Station West*
USA *Beyond Addictions*
TDC *Safari*

11:30 a.m.
2 *Pee Wee's Playhouse*
4 *Guys Next Door*
5 *Thunder Cats*
9 *Dracula*
13 *Open Mind*
21 *Victory Garden*
MAX **Movie:** *Cannery Row*
NICK *Double Dare*
SHO **Movie:** *Catch Me If You Can*

NOON
2 *Dink, the Little Dinosaur*
4 *Saturday Videos*
5 *Wrestling*
7 *Little Rosey*
9 *It's a Knockout*
11 *Star Search*
13 *America's Defense Monitor*
21 *Gourmet Cooking*
31 *Video Music Box*
TBS **Movie:** *Little Big Man*
NICK *Dennis the Menace*
TMC **Movie:** *Always (Letterbox)*
ESPN **College Football:** 1991 Senior Bowl
A-E *Nippon: Japan Since 1945*
USA *U.S. Professional Figure Skating Championships*
TDC *Films for the Family: A Panda's Story*

12:30
2 **College Basketball Doubleheader**
4 *NBA Inside Stuff*
7 *Weekend Special: The Mouse and the Motorcycle, Pt. 2*
13 *South Africa Now*
21 *Cuisine Rapide*
HBO **Movie:** *Top Gun*
CNN *Evans & Novak*

12:45
TNT **Movie:** *Shadow of the Thin Man*

1:00
4 *NFL Live*
5 *American Gladiators*
7 *Sports Quest with Larry Bowa*
9 *New Adam 12*
11 *TBA*
13 *G.E.D.*
21 *Frugal Gourmet*
31 *Pakistani Television*
NICK *Lassie*
MSG **College Basketball:** Florida State vs. S. Carolina
A-E *David L. Wolper Presents--Project: Man in Space*

1:30
4 **Football**
7 *Runaway with the Rich and Famous*
9 *New Dragnet*
21 *Travelin' Gourmet*
MAX **Movie:** *Strike It Rich*
SHO *All-Star Edition*

2:00
5 **Movie:** *The Undergrads*
7 *Story of a People: The Black Road to Hollywood*
9 *Airwolf*
11 **Movie:** *The Little Drummer Girl*
13 *Innovation Special*
21 *Joy of Painting*
31 *American Art Forum*
NICK *Special Delivery*
TMC **Movie:** *Lucky Stiff*
A-E *The Golden Age of Rock 'n' Roll*
USA **Movie:** *This Gun For Hire*
TDC *A World Away*

2:30
21 *Welcome to My Studio*
31 *State of the Arts*
HBO **Movie:** *Hoosiers*
SHO **Movie:** *Parenthood*

2:45
TNT **Movie:** *The Thin Man Goes Home*

3:00
7 *Professional Bowlers Tour*
9 *They Came From Outer Space*
13 *Nova*
21 *Motorweek*
31 *Eye on Dance*
TBS **Movie:** *Mad Max*
MAX **Movie:** *Rocky*
ESPN **College Basketball:** Creighton vs. Illinois State
A-E **Movie:** *Skullduggery*
TDC *Discovery Showcase*

3:30
21 *Rod and Reel Streamside*
31 *All About TV*
TMC **Movie:** *Drugstore Cowboy*
CNN *Your Money*

4:00
5 *Facts of Life*
9 *She-Wolf of London*
13 *Motorweek*
21 *Degrassi High*
31 *Sounds Brazilian*
NICK *You Can't Do That on Television*
MSG **College Basketball:** George Washington vs. St. Joseph's
TDC *Vietnam: The Ten Thousand Day War*

4:30
2 *Olympic Winterfest*
4 *NFL Live*
5 *What a Dummy*
7 *Wide World of Sports*
11 **Movie:** *Coal Miner's Daughter*
13 *Hometime*
21 *Star Cops*
31 *South Africa Now*
HBO **Movie:** *The Naked Gun: From the Files of Police Squad!*

5:00
4 *Football's Spectacular Players*
5 *Mr. Belvedere*
9 *Knight Rider*
13 *Matters of Taste*
31 *American Interests*
BRV *Last Holiday*
TBS *Fishing with Roland Martin*
MAX **Movie:** *Police Academy 6: City Under Siege*
NICK *Mr. Wizard's World*
ESPN **LPGA Golf**
A-E *The Fugitive*
TNT *Logan's Run*
TDC *Discovery Sport*
CNN *Early Prime*

5:15
TMC **Movie:** *Cocktail*

5:30
5 *Harry and the Hendersons*
13 *New Yankee Workshop*
21 *Doctor Who*
31 *Reggae Strong*
TBS *Fishing with Orlando Wilson*
NICK *Dennis the Menace*
SHO **Movie:** *The Big Picture*
TDC *Wild About Wheels*
CNN *Newsmaker Saturday*

6:00
2 *Studio 22*
4 7 CNN News
9 *A Team*
5 *Three's Company*
13 *Innovation*
31 *Polish TV Network*
TBS *United Hawaiin Open*
HBO **Movie:** *Star Trek II: The Wrath of Khan*
LIFE **Movie:** *National Lampoon's Class Reunion*
NICK *Family Double Dare*
A-E *The Avengers*
TNT *Bugs Bunny & Pals*
TDC *Beyond 2000*

6:30
2 News
5 *All in the Family*
13 *Wild America*
21 *A 3-2-1 Contact Extra: Down the Drain*
31 *Hello Austria/Hello Vienna*
BRV *Ten Great Writers: Joseph Conrad*
MAX **Movie:** *Let It Ride*
NICK *SK8 TV*
CNN *Pinnacle*

7:00
2 News
4 *Roggin's Heroes*
5 *Golden Girls*
7 *News Magazine*
9 *Amen*
11 *Star Trek: The Next Generation*
13 *Nature*
21 *Woodwright's Shop*
31 Italian Programming
SC **College Basketball:** Fairfield vs. Niagara
NICK *Inspector Gadget*
TMC **Movie:** *Sugarland Express*
A-E *All Creatures Great and Small*
SHO **Movie:** *Steel Magnolias*
TDC *America Coast to Coast: Montana--America's Natural Park/Mt. Rushmore and the Black Hills*

7:30
2 *The Making of Lonesome Dove*
4 *Memories: Then and Now*
5 *Night Court*
7 *New York Views*
9 227
21 *This Old House*
BRV *Champlin on Film: Tom Hulce*
NICK *Looney Tunes*
MSG **Basketball:** New York vs. Philadelphia
CNN *Sports Saturday*

8:00
2 *You Take the Kids*
4 *Amen*
5 *Totally Hidden Videos*
7 *Young Riders*
9 **Basketball:** New Jersey vs. Atlanta (½ hr. delay)
11 *International Auto Show*
13 *Channel Crossings Special: Pennies From Heaven*
21 *Jacques Cousteau*
31 *The Rise and Fall of Reginald Perrin*
BRV *Careful, He Might Hear You*
TBS **Movie:** *A Force of One*
HBO **Movie:** *Tango & Cash*
LIFE **Movie:** *Stark: Mirror Image*
MAX **Movie:** *Dealers*
ESPN **College Basketball:** North Carolina vs. Duke
A-E **Movie:** *The Outlaw*
TNT **Movie:** *The Reformer and the Redhead*
USA **Movie:** *The Howling III*
TDC *Challenge*
CNN *Primenews*

8:30
2 *Lenny*
4 *Fanelli Boys*
5 *Fantasy Park*
31 *Shelley*
NICK *Bewitched*

9:00
2 *Grand Old Opry 65th Anniversary*
4 *Golden Girls*
5 *Cops*
7 *Under Cover*
11 *National Geographic on Assignment*
21 *National Geograhic*
31 *Ripping Yarns*
SC **College Basketball:** Manhattan vs. Canisius
NICK *Get Smart*
TMC **Movie:** *Always (Letterbox)*
SHO **Movie:** *Fourth Story*
TDC *Wings*
CNN *Showbiz Week*

9:30
4 *Empty Nest*
5 *American Chronicles*
13 *Film on Film*
31 *Two's Company*
NICK *Dragnet*
CNN *East Meets West*

10:00
5 11 CNN News
4 *Carol & Company*
7 *Twin Peaks*
21 *Beirut: The Last Home Movie*
31 *'Allo 'Allo*
BRV *A Bit of Fry and Laurie #5*
TBS *The 48th Annual Golden Globe Awards*
HBO **World Championship Boxing:** Aaron Davis vs. Meldrick Taylor
MAX **Movie:** *The War of the Roses*
NICK *Saturday Night Live*
MSG **Basketball:** Pittsburgh vs. St. John's
A-E *Best of Evening at the Improv*
TNT **Movie:** *Susan Slept Here*
TDC *Super Shark Weekend*

10:30
4 *Dear John*
5 *M*A*S*H*
9 *UCP Starathon '91*
31 *Just for Laughs*
BRV *The Lenny Henry Show #2*
LIFE *Days and Nights of Molly Dodd*
NICK *America 2Night*
ESPN *Road to America's Cup*
SHO *Super Dave*

11:00
2 4 7 News
5 *Comic Strip Live*
11 *The Odd Couple*
13 **Movie:** *Run Silent, Run Deep*
31 *World TV*
BRV *Big World: George Clinton*
SC **College Basketball:** W. Virginia vs. Rutgers
NICK *Alfred Hitchcock*
TMC *Joe Blob's Drive-In Theater*
A-E *John Davidson at the Improv*
SHO **Movie:** *The Inheritance*
USA **Movie:** *Young Nurses in Love*
TDC *Super Shark Weekend*
CNN *Capital Gang*

11:10
TMC **Movie:** *One Man Force*

11:30
2 *Big Break*
4 *Saturday Night Live*
7 **Movie:** *Disaster on the Coastliner*
11 **Movie:** *The Kiss*
21 *Off-Hollywood*
HBO **Movie:** *Top Gun*
NICK *Green Acres*
CNN *Sports Tonight*

MIDNIGHT
5 *American Gladiators*
21 *Austin City Limits*
BRV *A Perfect Couple*
MAX **Movie:** *Forced Vengeance*
NICK *Donna Reed*
ESPN **College Basketball:** Brigham Young vs. Wyoming
A-E **Movie:** *The Outlaw*
TDC *Arthur C. Clarke*
TNT **Movie:** *Love Crazy*
CNN *Newsnight*

12:30 a.m.
2 *Quincy, M.E.*
13 **Movie:** *Lola Montes*
TBS **Movie:** *Some Like It Hot*
NICK *Dobie Gillis*
SHO **Movie:** *Backfire*
TDC *Terra X*

12:45 a.m.
TMC **Movie:** *Ministry of Vengeance*

1:00 a.m.
4 *It's Showtime at the Apollo*
5 *Pump It Up*
21 *New Country Video*
31 *Night Flight*

USA **Movie:** *The Howling III*
TDC *Galapagos*

1:20 a.m.
7 News

1:30 a.m.
2 *Witness to Survival*
11 **Movie:** *Two on a Guillotine*
21 *Television*
HBO *Dick Ducommun: Piece of Mind*
MAX **Movie:** *The Terror Within*

2:00 a.m.
2 **Movie:** *The Comedy Company*
4 *Byron Allen Show*
5 **Movie:** *Fists of Bruce Lee*
NICK *Make Room for Daddy*
TNT **Movie:** *Hard to Get*
TDC *Nature of Things*

2:20 a.m.
TMC **Movie:** *Picasso Trigger*
SHO **Movie:** *The Big Picture*

2:30 a.m.
13 **Movie:** *La Ronde*
HBO **Movie:** *Cold Front*

2:50 a.m.
Movie: *Keaton's Cop*

3:00 a.m.
4 *Fight Back*
21 *Nature of Things*
MAX **Movie:** *Eleven Days, Eleven Nights*
USA **Movie:** *Midnight*

SUN., JAN. 20

8:00 a.m.
2 *Home Again with Bob Vila*
4 *Positively Black*
5 *Sunday Mass*
7 *Tiempo*
13 *Mister Rogers' Neighborhood*
21 *Sesame Street*
31 Italian Programming
TBS *Flintstones*
HBO *Babar*
NICK *Count Duckula*
TMC **Movie:** *Andy Hardy Meets a Debutante*
A-E *Journey to Adventure*
SHO *Rip Van Winkle*
TNT *Popeye*

8:30 a.m.
2 *Wall Street Journal Report*
4 *Visiones*
7 *Heart of the Matter*
13 *Shining Time Station*
TBS *Captain Planet*
HBO *Wonderful Wizard of Oz*
NICK *Heathcliff*
A-E *World of Survival*
SHO **Movie:** *Gobots: Battle of the Rock Lords*

9:00 a.m.
2 News
4 *Sunday Today*
7 **Movie:** *The Miracle Worker*
11 *Fame*
13 *Sesame Street*
21 **Movie:** *Southward Ho!*
TBS *Brady Bunch*
HBO **Movie:** *We're No Angels*
NICK *Cartoon Kablooey*
A-E **Movie:** *One of Our Aircraft is Missing*
TNT *Bugs Bunny and Pals*
TDC *Deaf Mosaic*
CNN *Daywatch*

9:30 a.m.
TBS *Andy Griffith*
MAX **Movie:** *Prime Risk*
NICK *Flipper*
TDC *Orphans of the Wild*
CNN *Your Money*

10:00 a.m.
11 *Incredible Hulk*
13 *Mister Rogers' Neighborhood*
21 *The New Russian Revolution: From Marx to McDonald's?*
TBS *Good News*
NICK *Nickelodeon's Most Wanted: Yogi Bear*
TMC **Movie:** *Loverboy*
SHO **Movie:** *My Stepmother is an Alien*
TNT **Movie:** *13 Ghosts*
TDC *American Medical Television*

10:30 a.m.
2 *Face the Nation*
4 *Meet the Press*
TBS **Movie:** *A Fistful of Dollars*
CNN *Newsmaker Sunday*

11:00 a.m.
2 *Sunday Edition with Jim Jenson and Ed Koch*
4 *McLaughlin Group*
5 *McCreary Report*
7 *Business World*
11 *C.H.I.P.S.*
13 *Wild America*
21 *Wall $treet Week*
HBO **Movie:** *Lords of the Deep*
NICK *Cartoon Kablooey*
A-E *Arts & Entertainment Revue*

11:15 a.m.
MAX **Movie:** *Man Outside*

11:30 a.m.
4 *News Forum*
7 *David Brinkley*
13 *Newton's Apple*
21 *Washington Week in Review*
NICK *SK8 TV*
ESPN *Sportscenter*
CNN *NFL Preview*

NOON
2 *New York Football*
4 *This is the NFL*
5 *WWF Wrestling*
11 **Movie:** *The Dark Command*
13 *Caucus: New Jersey*
21 *Inside Albany*
NICK *Wild and Crazy Kids*
TMC **Movie:** *Stand By Me*
ESPN *NFL Gameday*
A-E *As It Happened: President Kennedy's Inaugural Address 1961*
SHO **Movie:** *Singin' in the Rain*
TNT **Movie:** *The Glass Bottom Boat*

12:30
2 *Winter Sportcast*
4 *NFL Live*
7 *News Conference*
13 *Inside Albany*
21 *Wild America*
TBS **Movie:** *Your Cheatin' Heart*
HBO *The War Between the Classes*
NICK *Dennis the Menace*
TDC *A House for All Seasons*
CNN *Science & Technology Week*

1:00
2 **Football** (If game is on the west coast, game shown at a later time)
4 **Football:** AFC Championship Game
5 **Movie:** *Autobiography of Miss Pittman*
7 *Like It Is*
13 *Turnstyles*
21 *Nature*
MAX **Movie:** *Real Men*
NICK *Lassie*
TDC *America Coast to Coast*

1:30
13 *The American Experience*
HBO **Movie:** *A Cry in the Dark*
TMC **Movie:** *Hamburger Hill*
A-E *The Making of the Great Debates*
CNN *Moneyweek*

2:00
7 *12th Annual American Black Achievement Awards*
11 **Movie:** *The Idolmaker*
21 *All Creatures Great and Small*
31 *World Chronicle*
NICK *Special Delivery*
A-E *Inside Track with Graham Nash*
SHO *It's Garry Shandling's Show*
USA **Movie:** *You're Never Too Young*
TDC *Bill Burrud's Animal Odyssey*

2:10
TNT **Movie:** *Hot Blood*

2:30
13 *All Our Children with Bill Moyers*
TBS **Movie:** *Living Proof: The Hank Williams, Jr. Story*
MAX **Movie:** *Forbidden Planet*
SHO **Movie:** *She-Devil*

3:00
5 **Movie:** *Man on a Swing*
21 *Cats and Dogs*
31 *This Old House*
A-E *Leonard Bernstein Conducts the New York Philharmonic*
TDC *Super Shark Weekend*
CNN *World Report*

3:30
21 *Today's Gourmet*
31 *Hometime*
HBO **Movie:** *Just Between Friends*
TMC **Movie:** *A Tiger's Tale*

4:00
4 *NFL Post-Game*
7 *1990/91 World Cup Skiing*
11 **Movie:** *Nothing in Common*
21 *Madeleine Cooks*
31 *Polish Television Network*
NICK *You Can't Do That on Television*
A-E *American Playwrights Theater--Third and Oak: The Pool Hall*
TNT **Movie:** *The Enchanted Cottage*
TDC *War Chronicles*

4:15
MAX **Movie:** *Immediate Family*

4:30
4 *Sports Express*
21 *Frugal Gourmet*
TBS *Happy Days*
NICK *Out of Control*
SHO **Movie:** *Alien From L.A.*
TDC *Firepower*

5:00
5 **Movie:** *Columbo*
13 *Cuisine Rapide*
21 *Lawrence Welk Show*
31 *Leon Charney Report*
BRV *Bravo Culture for Kids--Grim Tales: Hansel and Gretel*
TBS *Tom and Jerry's Funhouse*
NICK *Mr. Wizard's World*
A-E *Challenge of the Seas*
TDC *Galapagos*
CNN *Earlyprime*

5:30
4 *Missing/Reward*
13 *Frugal Gourmet*
TBS *Captain Planet*
HBO *Mel Gibson: Behind the Scenes "Hamlet"*
NICK *Dennis the Menace*
TMC **Movie:** *The Barbarians*
A-E *Crusade in the Pacific*
CNN *Newsmaker Sunday*

6:00
4 7 News
11 **Movie:** *Swing Shift*
13 *This Old House*
21 *Nat "King" Cole Show*
31 *Polish Sunday*
BRV *The Rise and Rise of Daniel Rocket*
TBS *Main Event*
HBO **Movie:** *Mannequin*
MAX **Movie:** *Popeye*
NICK *Family Double Dare*
ESPN **Skiing:** Plymouth U.S. Men's Ski Tour
A-E *Biography: Windsors/Queen Elizabeth II*
SHO **Movie:** *Cocoon: The Return*
TNT **Movie:** *The Lady Takes a Flyer*
TDC *Wild Things*
CNN *This Week in the NBA*

6:30
7 News
13 *Moyers: A World of Ideas*
21 *Nova*
NICK *Wild and Crazy Kids*

7:00
2 *60 Minutes*
4 *Super Bloopers and New Practical Jokes*
5 *True Colors*
7 *World of Discovery*
31 *An American Family*
BRV *Wars of the Roses: The Prophetess*
NICK *Inspector Gadget*
TMC **Movie:** *Always (Letterbox)*
MSG **Basketball:** California vs. UCLA
A-E *Campaign '60: President Kennedy's Inaugural Special 1961*
USA **Movie:** *Curiosity Kills*
TDC *Super Shark Weekend*

7:30
5 *Parker Lewis Can't Lose*
21 *The New Explorers*
HBO **Movie:** *Superman IV: The Quest for Peace*
NICK *Looney Tunes*

8:00
2 *Murder, She Wrote*
4 *Real Life with Jane Pauley*
5 *In Living Color*
7 *America's Funniest Home Videos*
9 *B.B. King*
11 *21 Jump Street*
13 *Nature: The Great Rift*
21 *This Old House*
31 *Mystery--Poirot II: Peril at End House*
BRV *Three Women*
TBS *United Hawaiian Open*
MAX *Crazy About the Movies--Rita Hayworth: Dancing into the Dream*
A-E *Nippon: Japan Since 1945*
SHO **Movie:** *My Stepmother is an Alien*
TNT **Movie:** *A Face in the Crowd*
TDC *Super Shark Weekend*
CNN *Primenews*

8:30
4 *Exposé*
5 *Get a Life*
7 **Movie:** *Raiders of the Lost Ark*
21 *Hometime*
NICK *Bewitched*

9:00
2 **Movie:** *Lonesome Dove, Pt. 1*
4 **Movie:** *She Was Marked for Murder*
5 *Married with Children*
9 *Party Machine*
11 *Lifestyles of the Rich and Famous*
13 *Masterpiece Theatre--20th Anniversary Favorites: The Flame Trees of Thika*
21 *Nature*
31 *Mystery! Poirot II*
HBO **Movie:** *We're No Angels*
MAX **Movie:** *Lean on Me*
NICK *Get Smart*
TDC *Super Shark Weekend*
TMC **Movie:** *Loverboy*
A-E *The Golden Age of Rock 'n' Roll*
CNN *Week in Review*

9:30
5 *Good Grief*
NICK *Dragnet*

10:00
5 *Comic Strip Live*
9 11 CNN News
13 *Hello Moscow with Huell Howser*
21 *Mystery! Poirot II*
31 *Eastenders*
BRV *Robert Altman: The South Bank Show*
TBS *National Geographic Explorer*
NICK *Saturday Night Live*
A-E *Arts and Entertainment Revue*
SHO **Movie:** *She-Devil*

10:30
9 *On Scene: Emergency Response*
13 *Adam Smith's Moneyworld*
NICK *America 2Night*

10:45
TNT **Movie:** *The Subject Was Roses*

11:00
2 4 5 7 News
9 *Arsenio Hall*
11 *The Odd Couple*
13 *Channel Crossings*
21 *Casebook of Sherlock Holmes*
31 Korean Programming
BRV *The Erik Bruhn Prize*
HBO *Roseanne Barr Live from Trump Castle*
MAX **Movie:** *Summer Job*
NICK *Alfred Hitchcock*
TMC **Movie:** *Hamburger Hill*
A-E *Caroline's Comedy Hour*
TDC *Wings*

11:30
5 *Sports Extra*
7 **Movie:** *Tribute*
11 *Star Trek: The Next Generation*
21 *Masterpiece Theatre: 20th Anniversary Favorites*
NICK *Green Acres*
CNN *Sports Tonight*

11:45
2 *Sports Update*
4 *George Michael's Sports Machine*
SHO **Movie:** *Three Kinds of Heat*

MIDNIGHT
2 *Entertainment Tonight*
5 *A Current Affair Extra*
HBO *1st & Ten: In Your Face!*
A-E *Nippon: Japan Since 1945*
TDC *Super Shark Weekend*

12:30 a.m.
11 *Jesse Jackson Show*
HBO **Movie:** *War Party*
MAX **Movie:** *You Can't Hurry Love*

1:00 a.m.
2 *Quincy, M.E.*
5 *Weekend Travel Update*
13 *Frontline*
BRV *Champlin on Film: Tom Hulce*
TMC **Movie:** *Cannery Row*
A-E *The Golden Age of Rock 'n' Roll*

1:15 a.m.
4 *Memories: Then and Now*
SHO *Paul Provenza: The Incredible Man-Boy*

1:30 a.m.
11 *Tales From the Darkside*
BRV *The Lacemaker (S)*
TNT **Movie:** *The Sunshine Boys*

1:47 a.m.
4 *Missing/Reward*

2:00 a.m.
2 *Nightwatch*
7 News
11 *Monsters*
13 *The New Russian Revolution: Will the Soviet Union Stay in the Red?*
MAX **Movie:** *The Supernaturals*
NICK *Make Room For Daddy*
SHO **Movie:** *Tough Guys Don't Dance*

2:15 a.m.
4 *Crime Stoppers 800*
HBO **Movie:** *Dead of Winter*

2:30 a.m.
11 *Friday the 13th*
7 News

2:45 a.m.
4 *Smash Hits*
7 **Movie:** *Judge Dee in the Monastery Murder*

3:00 a.m.
9 *Home Shopping Overnight*
TMC **Movie:** *The Chalk Garden*
A-E *Caroline's Comedy Hour*

NEW YORK

TOWN AND COUNTRY PROPERTIES

Town And Country Properties is a weekly feature. **Special rates effective with the January 7, 1991 issue:** $32.00 per line, per issue, flat rate. Two-line minimum. Approximately 36 characters equal 1 line (count each letter, space and punctuation mark as a character). Display ads are available at $465 per inch, one-time insertion. Certified check or money order must accompany copy and be received by Tuesday for the issue on sale the next Monday. Phone orders accepted only with American Express, MasterCard or Visa. Deadline for line listings is Tuesday at 5pm for the issue on sale the next Monday. **Contact Joanne DeCandia for information and billing procedures.** All ads accepted at the discretion of the publisher. Write **Town And Country Properties** Department, New York Magazine, 755 Second Avenue, New York, NY 10017-5906 or call 212-643-6500.

APARTMENT EXCHANGE

Swap Room In Sag Harbour—For room in the city. Call Susan 516-725-0310

LOFT FOR SALE

Co-Op In Historic Greenwich Village—For visual artist only. 212-929-1569

SUBLET

Lincoln Ctr—1 BR, fully furn, drmn. Call B.K. - 212-877-3739 or 609-275-5949 (eves)

3 BR, Elegant RSD 91 St—Furn, splendid vu, Feb-Mar-Apr, $2,500. 212-873-6453

HOUSE
New Jersey

Closter—Lux furn, 5 BR, 4 bth country retreat. 15 min GWB. 201-784-9653

HOUSE WANTED

Suburban Professional Couple—With impeccable refs, seeks beautiful, fully furn Manhattan pied a terre. **201-783-6531**

COUNTRY PROPERTY
For Sale/Rent

A Home Of Distinction

Gracious center hall Victorian overlooks sparkling mountain lake. Widow's walk, wraparound porch and fabulous 2nd floor sun room give a charming and distinctive look to this impeccably maintained 1910 home. Other features include newly remodeled kitchen, 3rd floor master suite, plus four additional bedrooms. Old-fashioned elegance for **$150,000**

McKEAN REAL ESTATE 914-583-6003

OFFICE
Manhattan

E. 40th Off Park—Incl receptionist/util's. 2 rms, $960/mo & $1680/mo. 212-867-3585

REAL ESTATE RIDDLE:

Q: How is it possible to show your listings to 1.6 million prospective clients at once?

A: NEW YORK Magazine's Town & Country Properties Section.

To place your ad, call
Joanne DeCandia at 212-643-6500.

TRAVEL

New York Travel is a weekly feature. **Special rates effective with January 7, 1991 issue:** $33.00 per line, one-time ad; $31.00 per line, four-time ad; $30.00 per line, seven-time ad. 36 characters equal 1 line (count each letter, space and punctuation mark as a character). The first line is available in bold print followed by a dash. Minimum ad - two lines. Add $25.00 for NYM Box Numbers. Display classified ads are available at $465 per inch, one-time insertion. Complete rate card available. **Certified check or money order must accompany copy and be received by Tuesday for issue on sale the next Monday.** Phone orders accepted only with American Express, MasterCard or Visa. **Travel Section,** Classified Department, New York Magazine, 755 Second Avenue, New York, NY 10017-5906 or call 212-643-6500. **Contact Joanne DeCandia for billing procedures and advertising information.** All ads accepted at the discretion of the publisher.

ACTION TRAVEL

Thailand—Superior group/independent travel . Bolder Adventures - 800-397-5917.

TOUR AND TRIP

SINGLES IN MOTION LTD.
Group travel for the selective single.
Call **212-884-4464** for info

Exotic Thailand—Air/Hotel, Entertainment. English-Speaking Guides, Beaches. Feb tour from $1,550. Write for info. State number of days desired. NYM P010

To Reply To A Box Ad, Please
Address Your Response This Way:
New York Magazine, Box # ———,
P.O. Box 4600, New York, NY 10163-4600.

AIRLINE

Los Ange-LESS $298 Tex $198, Chic $270. Great rates US/Eur/S. America. Leonardo Travel, 18 W. 45th St. NYC **212-302-3333**

SAVE $$$ - UP TO 27%
On International Airline Tickets

- Major airlines/flights of your choice.
- Airline-quoted fares discounted directly.
- Save to Europe, Asia, Africa & Far East.

Call 212-695-9100 (M-F - 9-5)
Prime Connection Travel Services Div.

Jackson Hole, WY—NWK. 2 rt, United, Jan 18-23. $485. 201-983-9777

LOW FARES - ASIA & EUROPE Tokyo $850. London $540. All round-trip & other cities. Air Fair International. 17 Battery Pl. NYC 10004. **1-800-832-6668 / 212-809-3818.**

CRUISE

DISCOUNT CRUISES

International Tours 212-242-2277

Don't Get BRUISED
Paying For That CRUISE.
For The Lowest **PRICE,**
Don't Think **TWICE.**
Call CRUISES INC. **201-945-6533**

BED & BREAKFAST
Florida

KEY WEST - Curry Mansion Inn Fabulous new wing - 15 luxury rooms, pool, breakfast, cocktails, Pier House Beach & Health Club privileges. Honeymoon. Walk to everything. **1-800-253-3466.**

BED & BREAKFAST
New Jersey

Fall Weekend Package at Woodleigh House, a Cape May Country Victorian B&B. Pvt baths, hearty continental bkfst. Relaxed, informal setting. Bikes. Centrally located. Call for reserv. **609-884-7123**

Spend A Few Relaxing Days With A Charming Victorian. At Cape May's most elegant B&B. * Open All Year * Spectacular Ocean Views * Beach Equipment & Tags * Bikes * Private Baths * Gourmet Breakfast * PM Tea * Victorian Splendor.
Angel Of The Sea Bed & Breakfast
5 Trenton Av, Cape May, NJ **800-848-3369**

BED & BREAKFAST
New York

Gracie Inn—Apt. hotel. E. 81st & York. Bkfst incl. $79-$150/night. 212-628-1700

B&B NYC—Hosted/unhosted, East Side/West Side, uptown/downtown, elegant/economical. **212-362-2304**

Manhattan—Deluxe B & B rooms, private bath. Murray Hill area. $75. 212-213-1484

INNS AND LODGES
New York

Jeronimo's—Superb cuisine, tennis, htd pools, jacuzzi, sauna. 32 rms - w/bidets, terrs. $85 ppd. 75 miles NYC. **914-733-5652**

The Luxurious SOUTHAMPTON INN
Located in Village of Southampton, with MURDER MYSTERY INC., presents:
'ST. VALENTINE'S DAY MASSACRE'
Feb 15, 16, 17...Incl: Rooms, Food, Bar & Murder. **1-800-832-6500** or **516-283-6500**

HOTEL
Connecticut

CONNECTICUT ESCAPE
Radisson Tara Hotel - Stamford, CT.
Enjoy the country charm of Fairfield County! Overnight accommodations Saturday evening, free parking, complimentary use of health facilities, lavish Jazz Brunch on Sunday - all included for $79/couple per night. Limited availability. Call 800-333-3333 or 203-359-1300 for information and other packages.

HOTEL
The Islands

ANGUILLA, WEST INDIES Unspoiled, friendly island. **Rendezvous Bay Hotel** - modern rooms & villas on beach, spacious veranda. Snorkeling, seafood, swimming, tennis. Low fares. **Call 1-800-274-4893**

HOTEL
New York

Chelsea Inn - 46 W. 17th St.
Charming rms w/kitchen. From $70/day.
In NY - 212-645-8989 1-800-777-8215

Have A Travel-Related Service?
Advertise It In This Section
Under The **"Travel Help"** Category.
Call Joanne DeCandia **212-643-6500**

Continued on next page.

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SKI AREAS
Rockies & The West

SKI TAOS, NM
Luxury SW villa. Art, antiques, 2 kiva fplcs, jacuzzi, adobe, mtn vus. Sleeps 6-8. Best snow in US. Feb-Apr. **516-759-6068**

Ski Vail/Beaver Creek—Near slopes, sleeps 6. Negotiable. 212-744-4886

VILLA/CONDO/APTS
The Islands

St. Maarten—4-BR home. French side, overlooks beach. Pool/maid. Save big 3/15-4/15. Book w/owner **-901-682-1241**

St. Maarten—New villa - on edge of coral rock extending onto sea. 2 BR/bth, full kit, pvt pool, maid, A/C. **914-778-2581**

The TRAVEL Section Works!

For more information about advertising in the TRAVEL section, please call **Joanne DeCandia** at 212-643-6500.

VILLA/CONDO/APTS
Europe

Tuscany: Country Villa Rentals w/wo pool. **COLLIVERDI** I-53040. Cetona, Siena. Fax 011-39-5782-38153 **Tel. 011-39-578-238644** (1-3 pm, NY Time)

HEALTH AND FITNESS

New York Health And Fitness is a weekly feature. **Rates effective with the January 7, 1991 issue:** $47.00 per line, one-time ad; $41.00 per line, four consecutive ads. 36 characters equal 1 line (count each letter, space and punctuation mark as a character). The first line is available in bold print followed by a dash. No abbreviations. Minimum ad - two lines. Add $25.00 for NYM Box Numbers. Display Classified ads are available at $495 per inch, one-time insertion. Complete rate card available. **Certified check or money order must accompany copy and be received by Tuesday for issue on sale the next Monday.** Phone orders accepted only with AMEX, Mastercard or Visa. **Health And Fitness** Section, Classified Department, New York Magazine, 755 Second Avenue, New York, NY 10017-5906 or call 212-643-6500. **Contact Mark Bristow for billing procedures and advertising information.** All ads accepted at the discretion of the publisher.

COUNSELING

FINDING A THERAPIST TO TRUST
CAN BE HARD...
WE'LL MAKE IT EASY
Manhattan Referral Service ℠ selects a licensed therapist, specially trained to help with your problems. **212-439-0322**

Sex Problems?—Male counselors. Private, patient & confidential. 212-832-6659.

Chronic Fatigue Syndrome Support—Groups. Neil Berliner, MD. 718-461-6990.

SINGLES SUPPORT GROUPS
Get Emotional Support & Learn To Take Risks. Licensed Psychologists Forming Groups For Single, Separated, Divorced & Widowed Men & Women. Reasonable Fees/Insurance Accepted. No Charge Initial Individual Consultation. NYC Locations. **Call: 212-410-8351.**

B'klyn - Licensed Psychologist Helps—Dr. Shapiro really cares. 718-253-2134

DANCE

Adult Ballet—Exercise/Stretch Classes. Dale Brown. 10th St. & 6 Av. 212-787-6115

HEALTH & BEAUTY

MEDICAL ELECTROLYSIS
By Licensed RN in Dermatologist's Office. Medical Facials and Waxing Services Also Available. **30 East 76th St. (212) 249-3050**

Allana of New York. Electrologists specializing exclusively in the Insulated Bulbous Probe method, for permanent results with comfortable treatments. Free consultation. $80 per hour. 160 East 56th St. 9th Floor. 212-980-0216.

Suntan - Nothing Looks Better/Sexier—Free Trial. 202 E. 83rd. 212-517-5700

Electrolysis by Mala Feit, RN—Free consultation. E. 57th. - 212-753-1200

HOLISTIC HEALTH

Energy Balancing, Stress Relief—Cert. Practitioner, Cynthia Golub. 212-874-2982

The Ebony Muse—Holistic Nurturing Soothing & Relaxing. 212-686-3272

Exercise Good Judgement—By reaching over 1.5 million readers in the Health & Fitness Section of NEW YORK Magazine.

HYPNOSIS

Quit Smoking—Only one session. Certified hypnotherapist. 212-265-2772

Hypnosis - Counseling For Weight, Smoking, Anxieties & Personal Problems. Dr. Winter - 50 E. 42nd St. **212-867-4145**

Therapeutic Hypnosis—Weight, Smoking. Phobias. Sessions by PhD. 420-9017.

Certified Hypnotherapist—12 years' experience. Susan Walker. 212-316-3096.

MEDICAL

RN - Irrigations—Individual Disposable Packs. Painless. 11am-2pm. 212-725-1425

Help Infertile Couple
Need Healthy White Female Under 37 To Donate Eggs (Ova). Details Handled By Top NYC Medical Center. Compensation. Confidential. **201-378-9166.**

HEMORRHOIDS
Treated with Lasers
- Call for a Consultation at No Out-of-Pocket Expense
- Painless, Safe Treatment
- Most Insurance Plans Accepted

Laser Medical Associates
Call Free: 1-800-MD-TUSCH

Experienced Acupuncturist/Internist—Ling Sun Chu, MD. 107 E. 73rd - 472-3000.

PHYSICAL FITNESS

Beach Bodies—Private in-home trainer. Best workout in town. 212-247-6934

AFAA Certified Personal Trainer—Fitness Counselor. Mike. 212-288-8986.

Don't Miss The Physical Fitness & Health Show, Feb. 16th & 17th. Puck Bldg (Houston & Lafayette). Sell your product/service to over 30,000 customers. For booth info, Mr. Goldstein: 212-689-4100.

SHEER FIT
The Ultimate In Exercise & Weight Control. For Details - Shirley, M.Sc. **489-6909.**

Holiday Workoff! Personally Designed—Fitness Program. 212-243-6967.

Personalized Exercise - 212-966-1249—Expert instruction in your own home.

Shape Up At Home Or Office—Certified, one-on-one fitness inst. 212-628-8189.

SMOKING PROGRAMS

SMOKENDERS
Keep On Smoking While You Learn To Quit. Talk To A Graduate. **800-243-5614**

THE NEW YORK CHALLENGE:

Look good and feel great while leading an active, busy life.

A body just can't do it without some help!

Every week, 1.6 million affluent New Yorkers can find that help in NEW YORK Magazine's **HEALTH AND FITNESS** Section.

To consult on this terrific advertising opportunity in NEW YORK Magazine's **HEALTH AND FITNESS SECTION** call Mark Bristow at **(212) 643-6500.**

THE NEW YORK CHALLENGE...
Take Advantage Of It!

WEIGHT CONTROL

Certified Hypnotherapist—Weight Loss. Only 1 Session. 212-265-2772

Lose Weight at Lovely
Florida Oceanfront Resort
Healthful weight loss through medically supervised programs, blended with varied exercises and vegatarian cuisine.
Call For FREE Brochure 1-800-695-9591
Regency Health Resort & Spa
Dept. Y, 2000 S. Ocean Drive
Hallandale, FL 33009, 305-454-2220

MEDIFAST
Weight Loss & Control Program
212-249-6829 201-567-9394

Weight Management & Medifast
- Medically-Supervised Weight Loss
- Personalized Eating/Exercise Plans
- Behavior Reshaping
- Long-Term Maintenance
- Possible Insurance Reimbursement

RENAISSANCE MEDICAL GROUP
34th & 2nd — 212-686-3131

LOSE UP TO 10 LBS OR MORE IN ONE WEEK!
At the **GARDEN SPA INN** (formerly Grand Lake Spa, CT). Our Great Program Continues With · Free Massage Daily · 3 Gourmet Diet Meals a Day · Year-Round Pool.
(800) 232-2772 **(201) 303-0717**
Less Than 1 Hour From NYC
GARDEN SPA INN, NJ

Stop Dieting! Change Habits. Free consultation, one-on-one, your office or ours. **The Caryl Ehrlich Program 212-752-8377**

CAN'T LOSE WEIGHT?
Overcome Reasons Why! Group Therapy Sessions By Director Of Famous Weight Loss Center. $25 Per Session - No Hidden Fees. **Weighty Issues - 212-645-1780.**

Nutrition/Allergy Testing—In/outpatient programs, free book. 201-775-7575

LOSE WEIGHT SENSIBLY
Lose 3-5 lbs per week ·
working **one-on-one**
with a specially-trained MD.
FIFTH AVENUE MEDICAL INSTITUTE
Official Medifast® Center
Most Insurance Accepted
860 5th Ave. (68th St.) **212-628-3113**

LOSE 20-30 Lbs in 30 DAYS!
Weekly MD/psychological supervision. Daily phone contact. 500-800 calories daily. Est. 1982. 5th Avenue location. **WEIGHT RESOURCES, INC. 807-8080**

NEW YORK KIDS

CHILD CARE

Child Care Available—E. 40th or E. 84th. Videos, games, meals included. 8am-8pm, Mon-Fri. $820/per month. **212-867-3585.**

ENTERTAINMENT/TEEN AND PRE-TEEN

BAR MITZVAH EXPERT

Sophisticated, Captivating Celebrations.
Eric Silvey Entertainment. 212-486-9517

Bar Mitzvah Fun Photo Favors, Lucite—Keytags, Wanted Posters. 212-517-7870

ENTERTAINMENT

BART SHRIMPSON

Stars w/Ventriloquist **718-252-1876**

N. Turtles, Bart, Mr. Mrs. Mouse—Cotton Candy, Magic, Clowns. **718-843-1063**

Charlie The Chimp—And his baby sister Casey. Adult/Kid - Shows. 914-357-3318

Madeleine, Award-Winning Magician!—And Clown/Bunny Act too! For ages 1-99! Will travel anywhere! **Call 212-601-8207**

Gandalf Rec'mnd "Best Bets", NY Mag—718-465-8511, 201-567-5044, 516-295-5108.

Chuckles Clown, Minny Mouse—Face painting, magic & puppets. 718-965-8663

A Touch Of Class DJ's—Disco Parties, Ninja Turtles, Bart, Batman. 718-966-0255

Mr. Lucky's Performing Dogs & Stanley--World's Smartest Pig. 800-564-8873

Professor Putter & His "Gadgetorium"® "Scientist" magician - ages 4-9 - from **Romper Room** to **The Plaza 212-765-2068**

Silly Lilly Clown—Magic! Face Painting! Balloons! Also M. Mouse! 212-931-3099

Starmite Puppets—Ninjas, Turtles, Mermaids, Superheroes! Ages 2-10. 473-3409

NANNIES

LEAVE IT TO NANNY, INC.
Experienced, Reliable Nannies.
Immediate Placement. **212-353-9504.**

MOMS SERVICES, INC. 212-410-6700 Warm, Experienced, Reliable Nannies with excellent infant/toddler refs. in NYC Carolyn Straker, MA - Margot Cohn, MA

Loving Hands—Nannies, Hskprs for your every need. Low agency fees 212-898-9263

THE PLACE TO BE
New York Magazine's advertising section, NEW YORK KIDS. For information, call Michelle Miller, 212-643-6500.

ENTERTAINING

New York Entertaining is a weekly feature. **Rates effective with the January 7, 1991 issue:** $47.00 per line, one-time ad; $41.00 per line, four consecutive ads; $36.00 per line, seven consecutive ads. 36 characters equal 1 line (count each letter, space and punctuation mark as a character). The first line is available in bold print followed by a dash. No abbreviations. Minimum ad - two lines. Add $25.00 for NYM Box Numbers. Display Classified ads are available at $495 per inch, one-time insertion. Complete rate card available. **Certified check or money order must accompany copy and be received by Tuesday for issue on sale the next Monday.** Phone orders accepted only with American Express, MasterCard or Visa. **Entertaining** Section, Classified Department, New York Magazine, 755 Second Avenue, New York, NY 10017-5906 or call 212-643-6500. **Contact Denise Sisto or Christina Post for billing procedures and advertising information.** All ads accepted at the discretion of the publisher.

CARICATURES

Leading Caricaturist—Enliven your business or private party. 212-873-1695.

Caricatures: "The Best"—Award winner. Jon Bailis. 212-924-2791 or 459-4711

Caricatures By Dale Gladstone—Laughs Guaranteed! Unparalleled. 718-782-2250

Caricaturist/Comedian—Fast, Funny, Friendly. 212-254-8927/914-834-4079.

Caricatures By Giordano—Free samples. Fast. Reasonable prices. 201-778-6379

The Good, The Bad & The Beautiful!—Realistic Caricatures. 212-662-8097

Philip James Herman—"Caricaturist Par Excellence." 914-357-3318.

BOAT & YACHT

Harbor Tours—Dinner Dance Cruise is $29.95 per person. Wedding package for 100 guests is $3,795. **212-307-0985.**

YACHTS FOR ALL SEASONS
Parties planned with your needs in mind.
No event too large or too small.
Corporate & private. 212-534-6380

Cruise New York Aboard Mystique
Corporate & Private Yacht Parties.
Weddings, Bar Mitzvahs, Luncheons.
Dinner Cruises from $32.95.
Luncheon Cruises from $24.50.
Celebrate In Style · 718-351-9395

FINISTERRE YACHT CHARTERS
NY to Newport...St. Thomas to San Remo
Weddings · Special Events
(800) 339-2248 / (516) 725-3200

MANHATTAN YACHT CHARTERS
The Best On Land And Sea. We Specialize In Full-Service Catering, Decorating, Entertainment, and More. Call us today at **212-772-9430** for an Unforgettable Affair!

ENTERTAINMENT

Psychics Galore For Ages 7-70

Tarot, Astrology, Palms, ESP, Magic, Hypnosis. "Fun." **599-7576.** All kinds of acts.

SINGING TELEGRAMS
With Roses, Champagne Or Chocolates!
BALLOONS FOR PARTIES
STRIPPERS & BELLY DANCERS
CLASSACT · 718-482-7464

Hotbodies—Strips/Bellies/Photos
516-424-4016 · 212-912-1705 · 718-343-3535

AMBER!

FEMALE STRIPPER for OFFICES
Business professional who'll fool anyone.
Birthdays, Promotions, Retirements,
Parties Too! No Agency Commissions.
AMEX. NY/NJ. 201-795-4892

Why Do Adults/Kids Love—Michael the Magician/Mindreader? Call 212-677-1536.

ROAST N' TOAST

Josh Sands' **"This Is Your Life"**
Spouse/Parents - Birthday/Anniversary.
Home/Pvt rm. **212-713-5330; 201-679-0874**

• STRIPTEEZ•A•GRAM •

The ONLY Gift That UNWRAPS Itself!
212·391·2480 · 718·352·9423 · 516·579·5435

Movie Madness®—Zany director leads guests in a hilarious, custom-written skit. Adult, Bar Mitzvah, 16's. **212-362-3708.**

DIAL-N-ACT • 212-861-2438

Hot M/F strips - all forms of entertainment

MAGAZINE COVER PHOTO
The most exciting, different & fun photo concept. It will absolutely make your next private or corporate event something special. Call 215-745-7090 or 215-677-9250

Palmistry, The Tarot, Numerology—By registered psychic. 212-410-1299.

THANK YOU FOR ALL YOU'VE DONE KEEPING US #1

• LA BELLA AGENCY •

There's No Party We Can't Cover...Why Would You Need Another?

M/F Strippers · Singing Telegrams · Balloons/Gifts
Clowns/Santas · Pop-Up Cakes · Belly Dancers
Palm Readers · Magicians/DJs · Murder Mysteries
Comedy Grams · Look-Alikes · & Much More

For Nationwide Service, call 800-752-7721 In Tri-State

212-582-1987 718-797-3341 914-965-1433
201-585-0915 516-333-4088 203-975-1129

Large Enough To Serve You...Small Enough To Know You

Master Magician—Exciting fun for all events. Participation. 212-885-3038.

Rent-A-Witch—Discover your future. Parties - Promotions. 201-422-4800

Comedy Hypnotist—Unparalleled entertainment. Adam Jason, 718-845-0933

Sexy Strippers—Hot Show, M/F, Great Looks. Pick From Photos. 212-744-9000

UNIQUE THEME PARTY

Specialists · Complete Entertainment—
Murder Mystery, Casinos, Carnivals, Luau
Calypso, Old West, Mardi Gras, Rio, '50s
2001, Comedy, Medieval, 1920's, Fantasy
Barry Dean · 516-536-6606 / 212-809-6666

MAGIC AGENCY, INC.
Representing the Best in Magic. Complete Entertainment Packages. **212-288-9133.**

S-T-R-I-P-P-E-R-S

The Best For Less!
Free Gift. 718-338-2438.

Unique Entertainment/Theme Parties—From DJ's, lighting, video, robots, lasers, entertainers and sets to custom packages. Wunderman Productions - 516-868-1795.

Celebrity Look-Alikes—Over 100 top impersonators, from Groucho to Madonna. Wunderman Productions - 516-868-1795

Gorillas Galore, Balloons—Chicken, bellygrams, strippers. Anywhere, at any time. Life O' The Party. **201-342-2121.**

Palm Reader—Elegant and evocative. Entertains all ages. 212-741-3195.

Superstrippers—Sexy, young M/F. Choose from photos. 212-496-1000.

$25 Bouquet Of Balloons—NY/LI. 7 days till 10 pm. 718-868-1009, 516-569-3366.

Magician · Mentalist—Jon Steinfeld. Grand Illusions. 212-228-2967.

FUN NEW PARTY IDEAS

Instant Superimposed Photos Of Guests
Movie, magazine, sport themes, etc.
Also: diving for dollars, recording studios.
Laser Star. **1-800-223-6060**, lit avail.

Theater-To-Go—Roasts, Improv, Magic, Stand-up, Murder Mysteries 212-496-1000

Hypnosis, ESP Show—Amazing, hilarious. Call: Zordini. 516-759-3434.

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ENTERTAINMENT

BALLOON BOUQUETS OF NEW YORK
212-265-5252
balloon bouquets® OF NEW YORK
The original balloon delivery and decorating service.
- VISA
- MASTERCARD
- AM EXPRESS

For nationwide delivery information, call above number or 1-800-424-2323

Be A Singing Star—Portable Recording Booth. Video Singalong. 718-268-4411

Balloons And Things—Bouquets & Care Packages. 914-638-6470, 201-307-9343, 212-619-3424.

● BALLOONS-TO-YOU ●
● NATIONWIDE! ●
We do it **ALL! 212-466-9274 / 516-868-2325**

Unique Psychic Parties—George Koury 212-642-5027, 914-657-8308

Strippers, Gorillas, Belly Dancers,
Balloons and Singing Telegrams.
Balloon-A-Grams Of NY - 212-989-9338

"Bravo!" Entertainment--NY's Top Talent at Fair $$. **Murder Mysteries**, N. Turtles, Look-alikes, Clowns, Magic. **212-744-9000**

ENTERTAINMENT/MUSIC

One Man Band Ltd.—Cory Morgenstern. 212-601-4269. Music for all occasions.

Park Swing Orchestras—Masterful musicians playing all styles. 212-737-8849

Pianist/Singer—Elegant, Swinging Cocktail Jazz. Jonathan L. Segal 212-222-3169

The Feetwarmers—Swing's Our Thing: You Ring, We Bring. **201-854-7483.**

Affordable Party Music—DJ's from $300. Special off-peak rates. 212-662-4921.

MARTY STEVENS ORCHESTRA
Cole Porter, Jazz, Motown,
Contemporary, Classical. **212-517-3008.**

The Black Tie Dinner Orchestras
Custom 2 to 9-piece string ensembles
play "Vienna to Broadway"! **718-478-2982**

BOK Music
Bands, DJ's, Classical, Low Prices
Call 24 Hours: 914-723-0739, 212-794-2788

A Touch Of Class DJ's—Music Videos, Videotaping, Balloons - 718-966-0255

Best Swing Band - Lowest Price—Unmatched Credentials. 212-245-3059

Body & Soul—Jazz/Standards/Contemp. Hear us at Sign Of The Dove 718-599-4625

Chamber Music Ltd.—Elegant occasions. Tri-state. 212-362-2070, 516-484-4377

CHARLOTTE RUSSE MUSIC
Jazz - Rock - Classical - Motown - Klezmer
212-582-5694 **516-374-5422**

Ensembles By Dorrance—Affordable Classical & Jazz Music. 212-586-5461

FUNKESTRA—Hippest Society Band. Swing, Big Chill, Contemporary, Incredible Brass & Vocals. **(203) 655-0990**

Hudson Woodwind Trio—Juilliard grads Elegant classical music. 201-440-7614.

Kenneth Mallor
Pianist
(212) 877-3091

Kit McClure Band—Elegant ladies play great dance music. 40's-90's. **212-864-6759**

Manhattan Swing Orchestras—Fine jazz, rock and classical music. 212-765-8850.

Mike Turitto—Professional disc jockey. Weddings/Parties/Clubs. 212-679-9073

Mobile Music DJ's—Best of the 30's-90's. Joe Shane - 212-254-1549 / 914-769-9056

· KIMBALL MUSICAL SERVICES ·
Bands & DJ's. Rock, Jazz, Classical, Caribbean & International. **212-465-9114**

LISA GOODMAN ENSEMBLES
Fine Classical Music, Quality Jazz, Swing, Motown, Contemporary. **212-489-1641**

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Continued from previous page.

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Attractive Connecticut Male—Attorney - 41, Jewish, trim, warm and sensitive - with good sense of humor, traditional values, and nonsmoking. Enjoys music, concerts, fine dining, good conversation and just sharing. Seeks slim and pretty Jewish female with compatible qualities, 31-38, who is genuinely interested in a serious relationship. Letter/phone/photo, please. 4357 ✉

Pretty, Playful RN—31, Ivy, athletic, kosher, seeks nonsmoking professional who likes people, pets. Photo. 5346 ✉ ☎

Looking for One Special Woman—Athletic, alluring and adveturous. I am a very successful ivy professional, 30, Jewish, 6'2", fit and funny, who loves secluded beaches, fire places and trips to exotic destinations. Intrigued? Photo. 4392 ✉

Man Of Vision/Warm Eye Surgeon—Stable, adventurous, romantic, with great looks, big heart, much success, down-to-earth, GQ type, 30's, well-cultured and muscled, fit, tall. Hopes to see eye-to-eye with sweet, sensuous beauty, less than 37. Photo gets reply. 5375 ✉

Zest For Life—If you are an intermediate or better tennis player and skier, who likes eating out, dancing, theater, travelling, is caring, intelligent, blond, well-built, sexy, full of energy and likes the better things in life - you've found a man who is assertive, likes it all and has a life style to fulfill it. Describe your desires - and a recent photo is a must for immediate reply. 3303 ✉

Seeking Special, 60 Plus Gentle Man—Tall, successful, sensitive, educated, worldly, for a lovely, elegant, tall, slender Fifth Avenue lady. 5354 ✉

Pretty Female Surgeon—Beautiful eyes, great legs, solid character, 33, Christian. Looking for an intelligent, good-looking male counterpart who appreciates trust, commitment and romance. Photo/phone. 5359 ✉

Einstein's Body, Model's Brain—Wanted by tall, handsome CEO, 37. I'm smart, successful, athletic, Jewish and am seeking my counterpart. So, if you're that special lady and enjoy the four T's - travel, theater, tennis and TLC (three out of four will do), then write soon with a note and photo. The season of long weekends at the beach or by the fire is upon us. Nonsmoker, 27-34, 5'4" plus. 4338 ✉

Share Dreams—With a sincere and disarmingly honest guy who enjoys life. I'm a successful entrepreneur, live midtown and indulge in a multitude of New York's cultural and sporting events. I'm also 6', trim, athletic, young 43, never married. You're a down-to-earth and honest woman who's 32-36 years old. You are also quite independent, intelligent, tall and eternally thin. It's essential to include an illuminating current photo with your note. Together, we just might have a great time making our dreams happen. 4300 ✉

Am I Really Doing This?—Successful businessman/singer-songwriter, with David Letterman/Woody Allen type mentality, Tom Cruise type appearance, one-of-a-kind soul and heart of gold (30, 5'10", healthy athletic build), seeks female counterpart (20-30) for happily ever after. Nonsmoker. Please send letter/photo. I will reciprocate. Believe me, this experience is as weird for me as for you. 4370 ✉

Sunshine And Song—Rare, gifted, pretty, petite, creative lady prefers NYC man in youthful 50's. 5332 ✉

Looking For Girlfriend—Single white male, 33, thoughtful, very good-looking, athletic, works in art-related field, seeks very pretty, kind, affectionate, slender female, 20's to early 30's, for sincere relationship. Photo/note. 5372 ✉

Doctor—Successful, attractive, charming, Jewish, 39, seeks beautiful woman with class, 25-35, to share dining, dancing, sports, romance and future. Currently living in tropical Florida paradise - will travel for the right woman. Photo/phone please. 4361 ✉

I'm Seeking A Complete Woman—You have sunny, buoyant spirit, discerning mind, supple, athletic body, and you live fully. You agree that fine music, fine wines, fine conversation and fine times (skiing, running, romancing) are integral to a satisfying and memorable life. This professional, 37, believes that making his good life better means finding you. So, beautiful lady, age 30-35, indulge me with note and photo. The new year's unfolding - let's meet it together. 3289 ✉ ☎

Tall, Handsome Lawyer—44, divorced, Jewish (you need not be), athletic, intellectual, open-minded, with widely varied interests. Seeks very attractive, interesting female for friendship and possible relationship. Photo/phone. 4341 ✉

Thin, Athletic, Shapely Gal—31, with warm heart, eclectic interests, traditional values and brains, seeks a tall, energetic, successful Jewish man for love and marriage. 4375 ✉

Beautiful, Slender, 56-Year-Old MD—Wants a kind, warm, affectionate man with sense of humor - for dinners, concerts, theater, and just general hanging out and having fun. 4346 ✉

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Does This Make Sense At 41?—Swimming on vacation in the Caribbean and sailing on the champagne sunset cruise...but, where's the slim heroine? Bouncing back from a broken romance, undamaged and looking to start again. Successful, handsome, fit white male, with resting pulse rate of a 29-year-old, seeks low or high maintenance woman on a similar scale. Prefer sauteed to deep-fried, small movies to hits, health clubs to bars, nightline to MTV. Highly selective about love. Photo? Please. Free drink. 4343 ✉

Sincere, Romantic Man—34, Jewish, handsome and stable, seeks fun-loving, attractive Jewish female, 27-34, for that big commitment. Photo. 1518 ✉

25 Percent Little Girl—1,000 percent woman. Pretty, playful, very youthful late 30's, writer/exec/musician. Sensual, outdoor girl, fit, intelligent, free spirit, seeks fun-loving male, 29 plus - good looking, slim, intelligent, real. Photo. 4337 ✉

Warm, Handsome—Jewish male, 30, 6'2", Ivy JD/MBA, seeks bright, slim, unpretentious Jewish female in her 20's for lasting relationship. Photo please. 4394 ✉

This Jewish, Kid-Like—38, very successful, funny, generous, passionate woman wants to meet a very similar Jewish guy for best friendship, love, babies and marriage. 4316 ✉ ☎

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STRICTLY PERSONALS

Wanted:—Single white male, capable of intimacy and commitment - must be 6' or over, 43-53, have at least one post-grad degree, be well-travelled, worldly, very successful - and who will not be intimidated by glamorous overachieving female attorney/author, with sublime figure, great looks and warm heart which easily melts. Photo please. 4387 ✉

What's A Few Miles?—Writer, Jewish, 37, 5'8", fit (not fanatic). The work was in LA - but now I can live where I want. NY-born and bred. Seeks company, conspiracy, commitment, with perhaps artsy, definitely 'schmartsy', lank, verbal, mysterious, opinionated, somewhat stylish woman of my homeland. Mine: art, New England, motor trips, the ocean, books, night. Yours? 5343 ✉

Aquaman Seeks Mermaid—6'4", trim, handsome, athletic professional, 39, enjoys travel, the outdoors, comedy, movies, sports, Billy Joel and Chinese food. Seeks tall, attractive, easygoing nonsmoker, 23-35. Photo appreciated. 4374 ✉ ☎

German/East European—Attractive widow in the arts, seeks intellectual, liberal Jewish man, 63-70, 5'7" plus. 4395 ✉

MD, Jewish—39, 6'2", 190 lbs, muscular, handsome and athletic. Working out is important to me and complements my busy professional life. I'm looking for an intelligent, sensual and romantic woman, age 25-35, interested in a serious and permanent relationship. I think that you and I would be very good for each other. Please send note, phone and photo. 5334 ✉

Win! Win! Win!—Entries now being accepted! Meet One-Of-The-Greatest-Guys-On-Earth! He is a single Jewish male, 32, handsome, successful, 5'6", slim, with black hair and green eyes. Entries accepted from sweet, petite and successful single Jewish female. Enter today and win! Bio/photo/phone. 3299 ✉

Warm-Hearted Jewish Male—38, who loves bicycle riding, seeks bright, sensitive, caring, cuddly lady - for fun, friendship, romance, 30-36. 5345 ✉

Honestly Pretty Blond—Professional, slender, playful, athletic, seeks male counterpart, 40-52. Photo please. 5381 ✉

Intelligent Man—Jewish, tall, handsome, successful, world traveled, down-to-earth. Residences in NYC and CT. Interested in meeting a cultured, sincere woman, Jewish or Christian, single or divorced, without children as yet, who has a touch of the old fashioned in her. Please be 37-42, slim, of medium height and interested in possibility of a serious relationship, etc. Write with both photo and phone - as I'm unable to respond to a letter without photo. Thanks. 3300 ✉

Health-Conscious—Ebony professional female, 85 percent vegetarian, passionate, an uninhibited romantic, seeking only a marriage-minded male - nonsmoker, 38-50, no kids. Nationality unimportant. Photo. 5336 ✉ ☎

Honey Of A Blond—Brainy and beautiful, with warm wining ways. Successful, divorced, early 40's. Looking for a liveable, loveable man under 55. 4393 ✉

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Let's Merge—Striking, vivacious Jewish female, corporate attorney, 34, looking to "restructure" her life in the '90s with a professional male candidate, 29-40, who enjoys any two of the following: culture (music/theater/dance), athletics (skiing/tennis/sun), romance (long walks/hand-holding). Note/phone/photo. 3306 ✉

Attractive, Dark-Haired, Slim Female—28. Seeks someone like me - who is warm, energetic and has a sense of adventure. Prefer a guy, 26-32, who is professional and has a creative side. Looking for someone who loves to have fun and possibly romance. Note/photo/phone. 3304 ✉

Seeking Young Guy, 50's—Best and brightest, to share love and laughter monogamously, forever-after. I am warm, attractive, intelligent, cultured, with lots of spirit and love of life. I enjoy everything NY offers, travel, eating out/cooking in, friends, family. 1794 ✉

Wanted:—Old-fashioned, mild girl for this 32, Jewish eye doctor. 4254 ✉

Upbeat, Sophisticated, Very Pretty—Active Jewish widow, 50's, varied interests, upscale lifestyle. Ready for new start with communicative, successful, cultured 60ish man. 3305 ✉

Very Ugly—Overweight, tall, unemployed, illiterate, insecure, young 40 male seeks drastically opposite, younger Jersey female, interested in becoming friends, lovers and eventually more. You'll be pleasantly surprised. Descriptive letter a must, photo a plus. 4365 ✉

Lively, Intelligent, Very Pretty—Fit professional woman, youthful 43, seeks man with good heart, looks and sense of humor. Photo/note. 4353 ✉

Dynamite, Earthy And Elegant—Sensuous redhead, 5'8", seeks very successful, sincere, caring, upbeat and offbeat man, 40 plus (?), for everything... 4315 ✉

Creative Director—Retired, 64, NYC, financially secure. Interest in the arts: painting, ballet, opera, theater. Some speech and physical limitations due to stroke (use cane and wheelchair). Otherwise able to enjoy relationship with woman of similar interests. Prefer nonsmoker, age 45-58. 4340 ✉

Asian Beauty Sought—By a successful, very handsome fellow of 36. I am in great shape, an outdoorsman, have a great sense of humor, and prefer commitment to the singles scene. I'd love to meet a beautiful Asian lady with the same qualities. Phone/note/photo. 4356 ✉

Nice-Looking Professional—Jewish male, 31, 5'10", searching for a bright, open-minded, attractive female - who is playful, enjoys long walks, holding hands and good conversation. I'm athletic, down-to-earth, with a good sense of humor. Note/photo. 5352 ✉

'91 Is The Year—This tall, good-looking, 32, single Jewish male is looking for a sincere, attractive, single Jewish female with a great sense of humor. Definitely not afraid of the "C" word. North Jersey a Plus. Phone/photo/note. 3313 ✉

Warm-Hearted, Spontaneous—Single Jewish male, 35, 5'9', handsome professional, with romantic spirit and good sense of humor. Seeks attractive, single Jewish female, who is as comfortable in an evening gown as she is in jeans, for best friend, future romance. For reply, note/phone/photo; will reciprocate. 3314 ✉

Nassau County—Business- and home-owner, educated, successful Jewish male, mid 40's, 6', in shape. Seeks special female, under 41 and under size 9, with above-average looks and personality, to share the finer things in life together. Photo requested; will return. 3298 ✉

Female Hispanic—32 years old, attractive, petite, honest, sincere, with traditional values. Photo/note/phone. 5356 ✉

RSVP—Gracious, stunning (hearsay) Renaissance woman seeking 60ish male counterpart for a last love affair! 4366 ✉

Single Jewish Female—38, 5'5", college educated, athletically minded, interested in meeting college-educated, single Jewish male, 34-38. I enjoy playing tennis. Please send brief note, recent photo and phone. 4363 ✉

Nice Guy—40, composer, slim - seeks petite, slender woman, to 5'4", who is caring and cute. I am well-educated, warm, and have much to offer. Note/photo/phone. 4389 ✉

Warm, Vibrant, Attractive—Slim professional woman, young 50's, seeks intelligent man, 50-65, with humor, heart - for friendship, love. 5367 ✉ ☎

Indian Girl—39, 5'4", attractive, well-established, artistic, seeks long-term relationship with bright, successful physician or professional, Indian or American man. 4362 ✉

Blond, Blue-Eyed, 40-Year-Old Beauty—Sweet and fun too. Enjoys travel, dance, movies, workouts. Send photo and explain why you could be the man of my dreams. 4360 ✉

Sassy, Classy And Slender—Attractive, 5'9", 28, Jewish woman (wide-eyed child at heart) seeks tall, spirited man to share adventures. 5360 ✉ ☎

Jewish Female—22, beautiful, slim, educated, seeks 24-plus, tall, professional, kind, caring guy. Note/photo. 5366 ✉

Semi-Retired—Stressed-out lawyer, 48, with neat 5-year-old daughter, seeks female with whom to enjoy the sunsets, rainbows and poetry of life. Will exchange photos. 5371 ✉

Chance Of A Lifetime—For very successful, accomplished, kind man of integrity, warmth and wit, to meet a soft, sensuous, stylish, beautiful blond executive - Jewish, 5'5", 45 - who was married to a top CEO. I enjoy cultural events, the arts, antiques, entertaining and charity work. I seek a mature, urbane nonsmoker, living near a major city - a leader in his field - with the resources and flair to pursue a sophisticated life style and a lovely lady who will add lustre to his life. Please respond on your business letterhead with a photo. 4351 ✉

Tall, Dark, Handsome—Single white male, 25, 6'4", 200 lbs, athletic build, successful, charming, seeking a female with style and grace - romantic and loves to live life to the fullest! 4371 ✉ ☎

Old, Bald, Fat, Funny—6', 175, blue eyes, seeks slim, young, funny lady. 4373 ✉

Successful Attorney—Mid 40's, divorced, seeks professional woman, 38-44, for serious relationship. 5368 ✉

Beautiful—Green-eyed brunette, 40 - exhausted from becoming successful - ready to be permanently spoiled. 5351 ✉

Artist...Country Life Style—Nice-looking, very fit 41. Seeks thin, blue jeans female. Photo. 4330 ✉

Sexy Male, 35, 170 Lbs, 5'9"—Are you a shapely or full-figured female who enjoys long talks, movies and ice cream? I would love you to write or call. 4368 ✉ ☎

European Gentleman—Entrepreneur, seeks female companion in her late 20's-early 30's, to share life's experiences - from climbing the Grand Tetons or the Acropolis, to having a quiet dinner at Le Cirque or a pub in Dublin, to...4329 ✉

Incurable Romantic—Good-looking, successful Real Estate typhoon, 37, 6'3", dark-blond, athletic build. Seeks bright, attractive female under 35, at least 5'5", Catholic, nonsmoker, eager to share moonlit walks on beach, ski virgin trails and cruise waterways. Must have sense of humor in addition to movies, dining out and cuddling by the fireplace. Phone/photo/note. 4349 ✉

Very Elegant, Romantic—Exciting woman, great sense of humor, would like to meet refined, intelligent, successful gentleman, 50-60. 4345 ✉

Fully Focused Fellow—Faithful, fume-free, financially fit, five feet five, frankly feeling fantastic. Fervently favors finding fashionable, festive, fiftysomething female for fairly fabulous, fun-filled future, following felicitous friendship first. Photo? Further facts featured forthwith: widower, educated, 62, Jewish. 5328 ✉

Very Attractive Female—29, Jewish - enjoys jazz, comedy, theater and art. Seeks intelligent, successful, attractive male with sense of humor. Note, phone and photo please. 5347 ✉

Beautiful Blond Radio DJ—On well-known NYC station - petite, sensuous, fun. Looking for handsome, trim, successful man, 42-52, who desires a wonderful friend and lover to share skiing, sailing (on my 34' sailboat), scuba, music and more. Honesty and integrity a must. Forum grad a plus. Nonsmoker. Photo please. 5290 ✉

Successful, Handsome Executive—Male, Jewish, 38, witty and charming. Desires slim, pretty, bright, vivacious Jewish female, 28-35, for serious and caring relationship. 5357 ✉ ☎

Attractive, Warm And Sincere—This vivacious, petite MD, 28, seeks nonsmoking, professional Christian male, 25-35. Note/photo please. 5340 ✉

MD, 47, Jewish—Trim, 5'11", handsome and kind, seeks attractive, slim Jewish female, 30's, for marriage and children. Note/photo/phone please. 5339 ✉

Free-Spirited Manhattanite—Very handsome, muscular, clever, passionate, 30, Jewish - seeks beautiful, exciting woman. Age is no concern. Photo. 5348 ✉

Risk-Taker In All Ventures—46, easygoing, European background, Jewish, trim 5'11", seeks free-spirited, passionate woman, artistic or professional, with non-hyper energy and refined looks, for commitment. Prefer age 32-38. Photo appreciated. 5325 ✉

Very Sensitive To Your Needs—Pretty, smart, kind Jewish female, 38, seeks a man of exceptional character to love forever. Photo appreciated. 4347 ✉ ☎

Oriental Beauty Sought—28-38, by extremely handsome, sophisticated, romantic, dynamic, successful professional man with varied cultural and sports interests. Photo please. 3315 ✉

Successful, Jewish, Great Neck Dentist—Seeks high quality Jewish woman for friendship, romance and a possible long-term relationship. I am a handsome man, 32, very athletic and cultured, who enjoys the finer things in life. Please be attractive and professionally oriented, in great shape, 23-31 and 5'1"-5'5". Photo/phone/note. 4325 ✉

Take My Chalk Please!—Beautiful and exciting teacher, Jewish, 5'5", 54. Desires mensch with brains, confidence, success, wit and tenderness. 4328 ✉ ☎

Partner Wanted—To share life's possibilities. Attractive, warm Jewish businessman, 32, with a great sense of humor, seeks a slim Jewish female, nonsmoker, 27 plus, for 1991 and beyond. Note/photo. 5324 ✉

Our Paths Have Already Crossed—At the theater, ballet, movies and hiking in the woods. I remember you as a tall, attractive, sincere man with a warm sense of humor, 35-45. I was the tall, good-looking woman with mysterious eyes and mischievous smile. Let's reminisce about the memories to come. 5327 ✉

STRICTLY SPEAKING...

900 Personals Get Results

☎

Strictly Personals advertisers using the *free* phone line service get calls and letters in response to their paid personal ads.

Call by 5 P.M. on the Tuesday before your ad appears to record your own confidential message. After the ad is published, call your "private line" up to three times a week *at no charge* and hear the results.

For more information, call 212-643-6452.
To place an ad, call 212-643-6500.

All advertiser messages are accepted at the discretion of the Publisher. Advertisers who neglect to record a message will forfeit this free service.

SINGLES WEEKEND

Fri., Feb. 1–Sun., Feb. 3

The CONCORD
RESORT HOTEL

A Parker Family Resort

Kiamesha Lake, NY 12751
1 800 431-3850 • (914) 794-4000

Pro Iraq—Youthful, athletic, good-looking, entrepreneurial attorney, 38, never married. Enjoys travel, sports, good cuisine, NY culture and Sunday mornings. Seeks romance and friendship with pretty, fit, educated lady, 27-35, feminine and down-to-earth, who hasn't been through the mill. Please ignore bold type above. Send note/photo/phone. 3291 ✉

The Man That Would Arouse—My interests will be open-minded enough to be intrigued by this ad. He'll be a young, successful 55-65, 5'10" plus, with excellent taste, well-traveled/cultured. His love for classical music/romance would make him the kind and sensitive man I am longing to meet. Naturally I offer the same virtues. I am a slim, feminine and elegant lady with class and integrity, privileged with great looks. Letter/photo. NY/NJ. 4331 ✉

Handsome, Cultured Doctor—53, athletic, seeks companion. Photo. 3293 ✉ ☎

Rolls Royce Elegance—Generous, tall, dark, handsome MD, DDS or JD, 40-55, sought by younger, darling happy camper. Note/phone/photo. 3292 ✉

Warm Brunette MD—Brown-eyed belle, 32, seeks male friend to share quiet times, the outdoors, moments of laughter. Personal note/photo/phone please. 5326 ✉

Feminine, Fun, Fit—CT strawberry blond, blue-eyed, pretty, trim, upbeat lady, 40, 5'6". Enjoys skiing, jogging, gourmet cooking, entertaining and exploring NYC. Seeks fun, fit, successful professional - romantic, good-looking male. Note/photo/phone. 4382 ✉

New Beginnings For A New Year—I'm looking to meet someone special. I am a pretty, professional Jewish female who is unencumbered, slim, sincere and financially secure. I enjoy golf and the nice things life has to offer. I would like to meet a man (42-53), who is nonsmoking, handsome, sincere, physically fit and financially secure. Photo/phone. 4377 ✉

Been To Gambier, OH...Damascus, PA—Paris, Tel Aviv and Rome... Searching for the guy next door. Jewish female, 27, artistic, eclectic and sometimes stubborn, with a bent toward hot open roast beef sandwiches. You celebrate Valentine's Day all year long, can movie-hop undetected, and play a mean game of Scrabble. Happen to have the next 400 Saturday nights free? You bring the Pez dispenser. I'll bring the Pez. Detailed note/photo. 4332 ✉

Vibrant, Attractive, Together—39, 5'8", slim executive seeks bright, sensitive Jewish male for good conversation, tennis, travel and romance. 5376 ✉

Vibrant, Attractive Brunette—Warm, happy, slim, sensual, sincere, bright professional. Seeks attractive, energetic, good-hearted, successful Jewish man, 50-62, for fun, friendship and the expansive joys of loving. 4350 ✉ ☎

Endangered Species—For medical research... No, not really. But, if you are male, 34-42, over 5'8", pathology and substance-free, non-snoring/nail-biting, physically fit... Ace LI lady wants to respond to your note and photo - for the fun of getting to know you! 4378 ✉

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212 ROMANCE

$1.65 first minute/$.85 each additional minute.

I'm A Good-Looking—Slim, fit, sensitive, caring, 5'9", 46-year-old, divorced professional who loves books (especially novels), Manhattan, movies, but most of all my kids - looking for my female counterpart to love, honor and cherish. 5361 ✉

Handsome Jewish Male—34, successful business professional, 5'9". Seeks slim, beautiful, Manhattan Jewish woman, 21-34, into roses and champagne. Recent photo/note/phone. 5382 ✉ ☎

Ambitious Manhattanite—45, 5'10", 180. Likes fine dining, repartee. Seeks very pretty (really) Christian lady, 33-36, 5'5"-5'8", nonsmoker. 4384 ✉

Attractive, Athletic Professional—Female, mid 30's, Jewish, slim, fun, good values. I like travel, romantic dinners and sunsets. I'm looking for a man who has time to enjoy life and is ready for an intimate relationship. I'm waiting for Santa Claus to come down my chimney and fly me away with his reindeers. Note/photo/phone. 4359 ✉

Bonjour—Attractive black female, early 40's, seeks charismatic man. 5380 ✉ ☎

Connections Of The Soul—Companionship, quiet evenings, special professional lady (slim 35-45) sought by male professor, happy and wise. Photo. 3294 ✉

Culturally Literate Male—Successful professional, handsome, high achiever. Seeks career-directed female equal, 20's-30's, with brains and beauty. 5363 ✉

A Quiet Charm—Fun-loving, slender, attractive, 34, 5'7", Wall Street MBA, who enjoys reading, music, biking and skiing - seeks romance with content, fit, tall, 30-45, successful man with sense of humor. Note. 4381 ✉ ☎

Sincere Professional Man—5'8", 155 lbs, mid 50's, Jewish, youthful, good sense of humor, attractive, understanding and wide range of interests. Seeks special, attractive, slim, verbal woman. Note/phone/photo. 4336 ✉

Home Alone—Attorney, 39, Jewish, 5'11", mature yet playful, wants to be hugged by loving woman, 25-35. 5362 ✉ ☎

Huggable, Petite, Cute—Fit Jewish woman, 28, enjoys beaches, theater, picnics, travel, music - Bach to rock. I'm (com)passionate, bright, fun-loving, sincere. Seek handsome Jewish man, 27-33, who, like me, is emotionally/financially stable, spontaneous, open. For lasting friendship/romance. Photo. 5369 ✉

Wealthy Manhattanite Man, 45—Wants to meet a gorgeous lady, inside and out, 30-40, with a giving nature, for love and marriage. Interests include theater, food and travel. Photo/phone a must. 3310 ✉

Are You Living The Good Life All Alone?

Are you someone special who isn't meeting that special someone? Don't be discouraged. If you are successful, sincere, emotionally mature, and ready for a permanent relationship, please consult with me. In the most confidential, personal way I will introduce you to the someone special you've been searching for.

The traditional ways of meeting someone are gone. Today, quality people prefer to meet through introductions. My clients are extremely attractive, educated, accomplished people. In the most dignified manner allow me to introduce you to each other. I make meaningful introductions that can lead to long-lasting relationships.

Denise Winston

By appointment only 212-935-9350

Ivy-Educated—Attractive, Jewish college professor, late 30's, good listener and good talker, liberal heart and conservative mind. Seeks to meet attractive, intelligent, sensitive woman, 25-36, for long-term relationship, hopefully leading to marriage and children. 4358 ✉

Let's Start 1991 By Meeting—I'm an attractive, successful Jewish businesswoman - and ready for a real relationship. You should be 50-65, enjoy the arts, travel, good food and life. Note and phone. 5344 ✉ ☎

Manhattan Attorney—Early 50's, attractive, cultured, seeks slim, pretty woman, early 40's. Photo helpful. 5365 ✉ ☎

New Year, New Start?—I'm a youthful 43 male - 6'2", slim, never married, agnostic, artist's heart, intellectual tastes, with weakness for neurotic woman - yet stubbornly holding out for someone who can be happy too. You ought to be slender, intelligent, clear-minded, amused. City or country. 3283 ✉ ☎

New Year, New Beginning—Beautiful, talented woman seeking Jewish man of warmth, who has a capacity to share and enjoy a potpourri of life's many treasures. Photo appreciated. Mid 40's-mid 50's. 4344 ✉ ☎

Petite, Decent, Attractive—Vibrant, bright, elegant, multilingual, kind, 41-year-old Jewish woman - romantic, professional, educated in the USSR, classic feminine virtues. Lover of history, trivia, opera/concert/museum/filmgoer, avid reader, three well-behaved and kind children (11, 10, 8). Will be honored to share life's wonders with a gracious Jewish gentleman. Note please. 5335 ✉ ☎

Romeo, Wherefore Art Thou?—Very pretty, professional Juliet - Staten Island resident, 43, slim. Interests include jazz, jogging, NYC culture. Looking for someone special, 38-50. Phone/photo. 3301 ✉ ☎

Smart, Spunky, Sophisticated—Petite, North Shore LI woman, 42, looking for active man for all of life's adventures. Note/photo/phone. 4376 ✉

Too Old To Rock 'N' Roll?—Not this upbeat, tall, attractive media producer! Seeks music-loving man over 35 for happily ever-after. 4342 ✉

Look No Further—Attractive, warm, fun, outgoing female, 29, searching for "Mr. Wonderful". Are you him? 29-40. Photo/note/phone. 5341 ✉

Beauty And Brains—Secure, successful, fit and fun, 34 - seeks like male who's ready for friendship, frolic, laughs, love, marriage and me. Photo. 5329 ✉

Special Lady Wanted—I'm outrageous, intense, intricate, bright, humorous, successful, handsome. Desires female, 35-45, very bright beauty, uncommon, funny, exotic. Phone/photo. 4372 ✉

No More Low Tide Leftovers!—35-year-old blond with pizzazz seeks man who can keep pace. Scuba, the arts, photography, equestrian sport and more. Be between 37 and 47, with your feet on level ground. Kids - great! Smokers - forget it. This girl can sizzle and is first class everywhere. '90 photo a must with handwritten reply. 5364 ✉

Atypical, Playful, Attractive, Tall—Slim, Ivy-educated writer, business consultant. Grows orchids, fishes; enjoys plays, dance, music (including jazz), travel, sailing. Seeks cultured gentleman, trim, under 55, for companionship. 5330 ✉

Appealing, Witty, Well-Travelled—Professional woman, varied interests, seeks tall, intellectual, compatible man, late 40's-50's. 4327 ✉

Handsome Adventurer—Healthy, wealthy, wise - seeks perfect 10, early 30's, to share the good life. Send note/photo. 5379 ✉

Happy New Year—Good-looking professional, 5'7", 31, seeks Catholic/Christian lady, 23-35, to share all NYC has to offer. Photo appreciated. 4369 ✉

Beautiful Woman—Elegant, exciting and accomplished, seeks sincere man, 50-65, successful in his field, with varied intellectual, cultural and active sports interests, for mutually loving and nurturing relationship. 4352 ✉

Witty, Articulate, Multilingual—Sensual beauty, 29 and holding, seeks intellectually and emotionally mature male soul mate - CEO or urbane equivalent. Photo/bio. 5331 ✉

"You'll Have No Trouble—Finding a woman!" ...But this divorced, successful, good-looking, 43, 6', blue-eyed man has. Photo is a must for reply. 4335 ✉ ☎

Mahler, Wagner, Berg—Schoenberg, Janacek, Richard Strauss, etc. 60ish male seeks lady bravo sharer. 3297 ✉

Looking For True Love—In intelligent, attractive and principled woman, 22-32. I'm a professional single male, 26, of Eurasian heritage, who believes friendship and romance can be found in the same place. I am adventurous and easily grow bored with the status quo, yet seen as quiet by some (not all!). You should be outgoing, open and looking for a high-input/high-output relationship. Please write with your thoughts - and photo if possible. 5377 ✉

Sensitive, Slim, Down-To-Earth Guy—36 - seeks loquacious super-vixen. Not a super-vixen? Write anyway. 4339 ✉

Single Parent Daddy—37, smoker, seeks very thin woman for serious relationship, age 21-34, no games. 4379 ✉

Modern Woman—With old-fashioned values, seeks man, 38-48, who enjoys country weekends, exciting travel, cooking together, movies, music, dancing, romancing. I'm very pretty, very smart, very funny, and I play golf. Photo/note. 4307 ✉

Distinguished Attorney—Warm, sensual, 5'8". Seeks charming, cultured lady, 43-53. Nonsmoker. Photo. 3308 ✉

Playwright—Good-looking, intelligent - seeks educated, shapely female, for romance and adventure. 5338 ✉

You May Think—That this unforgettable actress, early 30's, 5'8", slim, just stepped out of a Botticelli painting - a beautiful former dancer, nonsmoking, health-conscious redhead, who seeks handsome, successful, creative Christian man up to 39 years, with intelligence and joie de vivre, for friendship and maybe more. Note/phone/photo. 5342 ✉

ASSORTMENTS

Assortments is a weekly feature. Personal rate is $31.00 per line. Flat rate is $47.00 per line. Nonprofit rate is $31.00 per line. Display ads are also available. Approximately 36 characters equal 1 line (count each letter, space and punctuation mark as a character). Add $25.00 for NYM Box Number. Call 212-643-6500 for billing procedures and advertising information. All ads accepted at the discretion of the publisher.

Roberta,

Jeg elsker deg!

Will you marry me?

...Mads

For Successful Jewish Men (35-55): A first class introductions service. Meet attractive, quality women (30-49). **212-877-0723**

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Crossroads—The Gracious Way To Meet Quality Single People. Praised By The NY Times. For Information: **212-972-3594.**

Chaos Trading Club—For Affluent Investors: 718-275-6292

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Is he or she everything they claim to be? For Discreet, Extensive Background Investigations, **1-800-734-2660; 212-927-2660**

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Grand Friends—EXCLUSIVE PARTIES In A Comfortable Atmosphere. Call for the Party Package of the YEAR! **772-8306**

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RED ZONE
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Please call: 212-683-4296.
Professional Singles, 35-50

Jewish Singles Matching Club®—25th yr. College grads & prof MDs, MAs, BAs, etc. 212-563-1744; 516-542-0330; 201-865-1000

The New Source Dating Service, Inc.—If You're Still Reading This Section, You Haven't Called Us! **Call (212) 869-0656**

SINGLE TRAVELERS' NETWORK
Share travel adventures with singles, 25-55, nationwide! News, tips, tours.
Call 800-627-1978 for information.

A Winter Gala To Warm Your Senses—Bus. & Profs. of NY - UJA Federation Gala **Jan. 31 - Jewish Singles (35-50). 836-1133**

Catholic Singles Matching Club—*27th yr.* Special Professionals Program: MDs, JDs, PhDs, etc... *212-563-1744; 516-542-0330;* 914-472-2021; 201-865-1000; 201-451-1012

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Director

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Want to hear from you. **719-379-3228**
Free Magazine For Calling.

Jewish Introductions International—Ages 21-101. Local. Call 1-800-442-9050

Tall Man Seeks Co-Parent—To have and raise a child. No marriage. 5355 ✉

STRICTLY PERSONALS

If Your Looks Are Classic—And your music *classical*, are *well-read* and *bred*; petite, poised, bright in brains and spirit; *sexy, sincere, 25-40, and the sand in your* hourglass figure flows smoothly, then this trim, charming, good-looking, gentle, funny, and very successful, 5'9", 30-something, white male is shocked, but thrilled you're still available. Your ethics, not religion, is important to me. European a plus, photo a must. Write a special note. 5353 ✉ ☎

Nasty, Short And Brutish—Shall life become without your response. I am a good man, 38, who seldom disappoints. Are you literate, rarely bored, 24-36? Do you desire tranquility, adventure and a bit of color in this drab season? Photo appreciated. 5333 ✉

Shiksa Looks/Hahmish Keppie—20's or 30's, sought by fun, intelligent, traditional, affluent, accomplished and secure CEO of international corporation - for family and lifetime of love and respect. 36, 5'10", handsome and slim. Travel, movies, jazz, country drives, kissing and pool/fireside hugging-ready. Uncommon sense, style, great smile and presence, communicative - and honesty required. Phone/photo a must. Could be your needle in NY haystack. 3311 ✉

SEND
A WRITTEN RESPONSE
✉
Here's How:
Box Number
New York Magazine
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New York, NY 10163-4600

I Believe In Love—I'm a pretty, petite, *attractive, 40-year-old, slender brunette.* Looking for a Jewish, 38-50-year-old male who's a survivor with a smile. Someone who, like me, still believes that with *dreams, a great sense of humor, aerobics* and fresh air to live this crazy sin called life...all is possible. Photo - is tacky but necessary. 3302 ✉ ☎

Attractive, Energetic Book Editor—42, Jewish, desires marriage-minded professional man for passion and commitment. 3296 ✉

Manhattan Woman, 37—Tall, slim, attractive and smart, with warmth, integrity and humor. Likes sports and the arts. Seeks man, 35-48, with similar attributes. Photo. 4355 ✉

I Could Write A Book—Or at least sell one. Pretty, dark-haired, caring and romantic, slim, 33, 5'6", Jewish publishing exec, who enjoys skiing, biking, movies, entertaining, travelling and more, seeking exceptional man. He is intelligent, witty, handsome, successful, 30-something, nonsmoker with a lot to give. Note/photo. 5349 ✉

No Royalty Please—Do you like skiing, the beach, walks, theater and other times, casual or formal? If yes, are you a Jewish woman, thirtysomething, NY/NJ, who wants to share all this and more with a quiet, relaxed man for all seasons? If so, please write and include phone. Photo - your choice. 3309 ✉

Attractive, Creative Woman—Slim, fit, 5'7". Interested in meeting bright, successful, forty- or fifty-something "Dad" with sense of humor. Note, phone and family. Photo much appreciated. 3307 ✉

Tall, Athletic, Successful Nonsmoker—Nonreligious/Jewish, 34, seeks female with big heart and values forever. Photo. 4333 ✉

Where Does A Successful Jewish Guy—30, healthy and fit, incredibly normal, with boyish good looks and a great sense of humor, find a super-nice, intelligent and *down-to-earth, attractive Jewish female,* 24-30? Any suggestions...? 5370 ✉ ☎

The Best Of Times Is Yet To Come—Dental surgeon/entrepreneur, financially independent, 40, seeks refined, fun-loving *woman, 30-50, to share a serious relation*ship. You should enjoy theater, movies and dining. Photo please. 5374 ✉ ☎

43, 5'6", Blond, Attractive—Loyal, considerate, open - communicative. Ready for marriage to a successful, caring, ready-for-marriage man. 4334 ✉

Nifty Fifties—Elegant, vibrant, 5'7", Jewish woman, college grad, financially secure, loves tennis, bridge, golf and more. Seeks active executive or professional *male counterpart for fun, love and per*haps even life. 5378 ✉

Brains Aad Beauty—Sweet, sexy, warm, wonderful Jewish Ivy grad, 26, seeks tall, handsome, caring, bright, romantic man *who enjoys being spoiled and doing some* spoiling of his own. NJ preferred. Reply requires photo. 4386 ✉

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900 Personals Get Results

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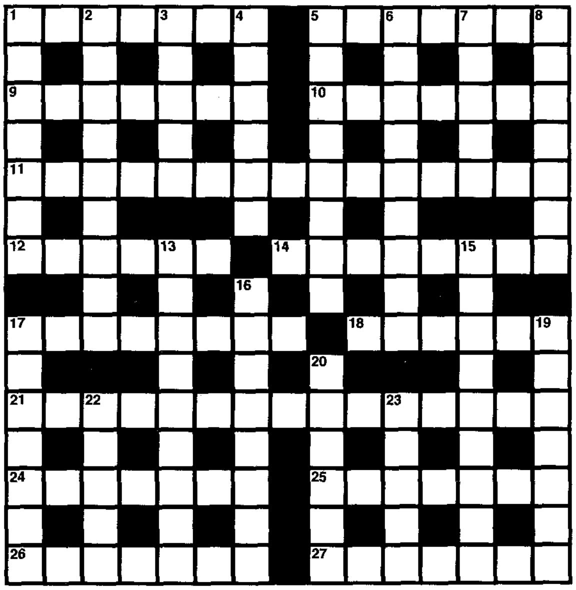
'SUNDAY TIMES' OF LONDON CROSSWORD

ACROSS
1 Tore off label stuck on front of frame. (7)
5 Rum task, disposing of this rodent. (4-3)
9 Endorsing agreement though about to drop off. (7)
10 Physician to permit only smallest sip, minor operation being internal. (7)
11 Order Al to chip in, Ralph—it's the charitable thing to do. (15)
12 Party dress taken out of warehouse. (6)
14 The artful embrace a diet that's rigorous—then gain consistently. (8)
17 Strips for the doctor. (8)
18 Quote again from memory. (6)
21 Now, it's only temporary. (3, 3, 4, 5)
24 Conclusively defeated by superior footballers from the north. (7)
25 Shy priest accepting a flower. (7)
26 Touring slapstick comedian loses energy. (7)
27 No sign of emotion when doctor, youth leader, then investigator died. (3-4)



DOWN
1 Red wine—just a small amount. Guy's fixed on it. (4-3)
2 Ordered to swallow red medicine and has to take it lying down? (9)
3 God exists, a Russian woman found. (5)
4 May be spotted on legs of birds in Ghana. (6)
5 Merely average quality red meat ought to be stewed. (8)
6 Indicate where to locate a tourist attraction. (9)
7 All that remains of rare lichen. (5)
8 To agree without reservations. (7)
13 Small scarlet woolly hat included is to be worn. (9)
15 At first I have a friend therein. (9)
16 Note trendy heavyweight in charge of Germans. (8)
17 Tan when in the nude, silly billy! (7)
19 Glen excursion including adjoining territory. (7)
20 Showed appreciation of distance between borders of Scotland. (6)
22 Odd, embracing a man with runny nose. (5)
23 Girls wore his socks. (5)

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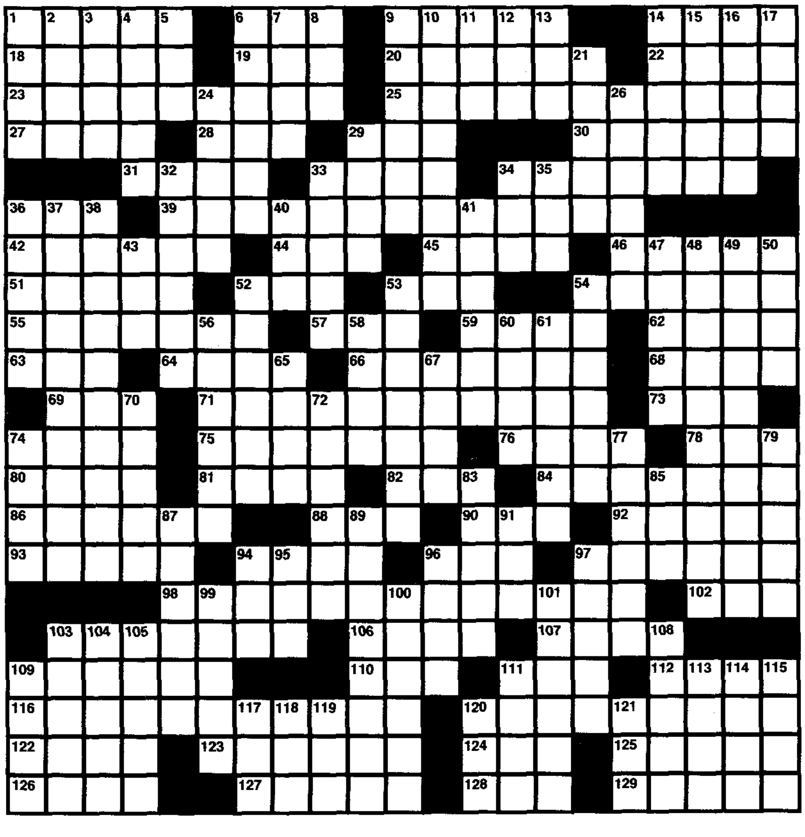
'CAPRICORNS' : 'CUE' CROSSWORD • BY MAURA B. JACOBSON

ACROSS
1 Disney deer
6 Glide the slopes
9 Biggie
14 Bachelor bash
18 "—— lovely as a tree"
19 Nursery-schooler
20 Fergie's husband
22 "La Bohème" heroine
23 12/30
25 1/2
27 Turnpike turnoff
28 Late-mode
29 Corporation abbr.
30 In abundance
31 Lord of Ferrara
33 Always
34 Stage backdrops
36 —— Mahal
39 12/25
42 Burdens
44 No longer is
45 Canaanite deity
46 Narrow elevation
51 Lounged about
52 Charged atom
53 École —— Beaux-Arts
54 Former Nyasaland
55 —— wait (hiding for attack)
57 Police-blotter abbr.
59 Cugat-vocalist Lane
62 Done with
63 Madrid Mrs.
64 Austrian river
66 Display of daring
68 Golf-course half
69 Sides, in cricket
71 1/5
73 Modifying wd.
74 Vagrant
75 Underwriter
76 Branchling
78 Egyptian god of pleasure
80 Chemical ending
81 On in years
82 San Francisco hill
84 Liner's destination
86 Of a pre-Easter period
88 Apr. 15th addressee
90 Bar staple
92 Boisterous
93 Groucho's "Tattooed Lady"
94 Basilica area
96 Hasten
97 Director's call
98 1/2
102 Antipole of W.S.W.
103 BMT, IRT, etc.
106 Opposite of stet
107 Cheese burg
109 Even though
110 "How Dry ——"
111 —— -alai
112 Fictional whaler
116 1/20
120 12/23
122 Get wind of
123 Bridge goof
124 One of the Turners
125 Publicized
126 A.B.A. member
127 Drink to
128 Four-poster, e.g.
129 Insolent

DOWN
1 Paul Bunyan's ox
2 Topmost point
3 Hanae ——, fashion designer
4 "Jezebel" star
5 Devilkin
6 Mott or Wall
7 Yum-Yum's fiancé
8 Part of T.G.I.F.
9 Somersault dive
10 Write in
11 Oklahoma oil city
12 FDR measure
13 Slang for a sleuth
14 Suggestion to a grump
15 Malay island
16 Author Cleveland ——
17 Fund-raiser's request
21 Gamblers do it
24 Those opposed
26 Justice O'Connor
29 Currier's partner
32 Heavy hammer
33 The Cape elk
34 —— Na Na
35 "Silent" Pres.
36 Really works
37 1/14
38 1/14
40 Ark grouping
41 Tapioca source: var.
43 Capitol Hill VIP
47 Actress Massey
48 1/8
49 1/13
50 Dubliner's land
52 Baseball segment
53 Loses illumination
54 Villain
56 Native American
58 Upper: Ger.
60 Cigarette stub
61 Window-shop
65 Ticket-order enclosure: abbr.
67 Aviation prefix
70 Conductor Georg
72 Kind of colony
74 Satan's domain
77 "A Message to ——," 1936 film
79 "Gypsy" composer
83 Payola
85 Marijuana
87 Small centipede
89 Meter data
91 Synonym and anagram for "aye"
94 Whichever
95 —— de deux
96 Ship's tiller
97 Tatum's Oscar role
99 Chowhound
100 Afternoon tableware
101 Rented
103 Winter rain
104 German sub
105 Chuck of rock music
108 "West Side Story" song
109 Aly Khan's father
111 Laughing matter
113 Not his
114 Top pair, in poker
115 Corpus delicti
117 Same as 21-Down
118 First numero
119 Memorable cartoonist
120 Triangular sail
121 Propane, for one



Solutions to last week's puzzles appear on page 99.

COROLLA

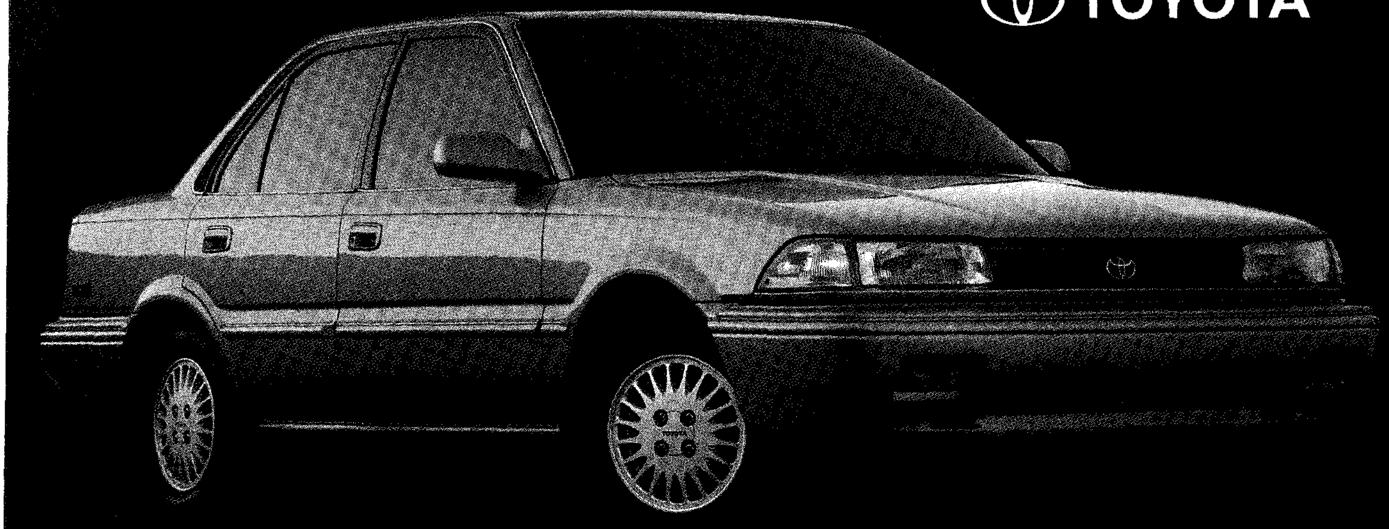
COROLLA.
DOES COMMON THINGS
UNCOMMONLY WELL.

The main reason the Toyota Corolla looks so good to so many young families is not only because of its stylish looks. It's also because of Corolla's reputation for quality, reliability and dependability. No wonder Corolla's been ranked the most trouble-free subcompact car for two straight years.* You can also depend on Corolla for the kind of fuel economy** that makes gas stops less frequent and less expensive.

When you consider all of this, it's no surprise there are more Corollas on the road than any other car in its class.† After all, the most uncommon thing about Corolla is how little it has in common with its competition.

"I love what you do for me."

TOYOTA



MILEAGE**
28 CITY MPG
33 HWY MPG

Call 1-800-GO-TOYOTA for a brochure and location of your nearest dealer. *J.D. Power and Associates 1989 and 1990 Initial Quality Surveys.* Based on owner-reported problems during the first 90 days of ownership. **1991 preliminary EPA mileage figures shown for the 4-Door LE Sedan with 5-speed manual transmission determined by Toyota. 1991 EPA estimated mileage figures not available at time of printing. See your Toyota dealer for details. †High subcompact class. R.L. Polk National Vehicle Population Profile (1975-1989 model years as of 7/1/89). Get More From Life... Buckle Up! © 1990 Toyota Motors Sales, U.S.A., Inc.

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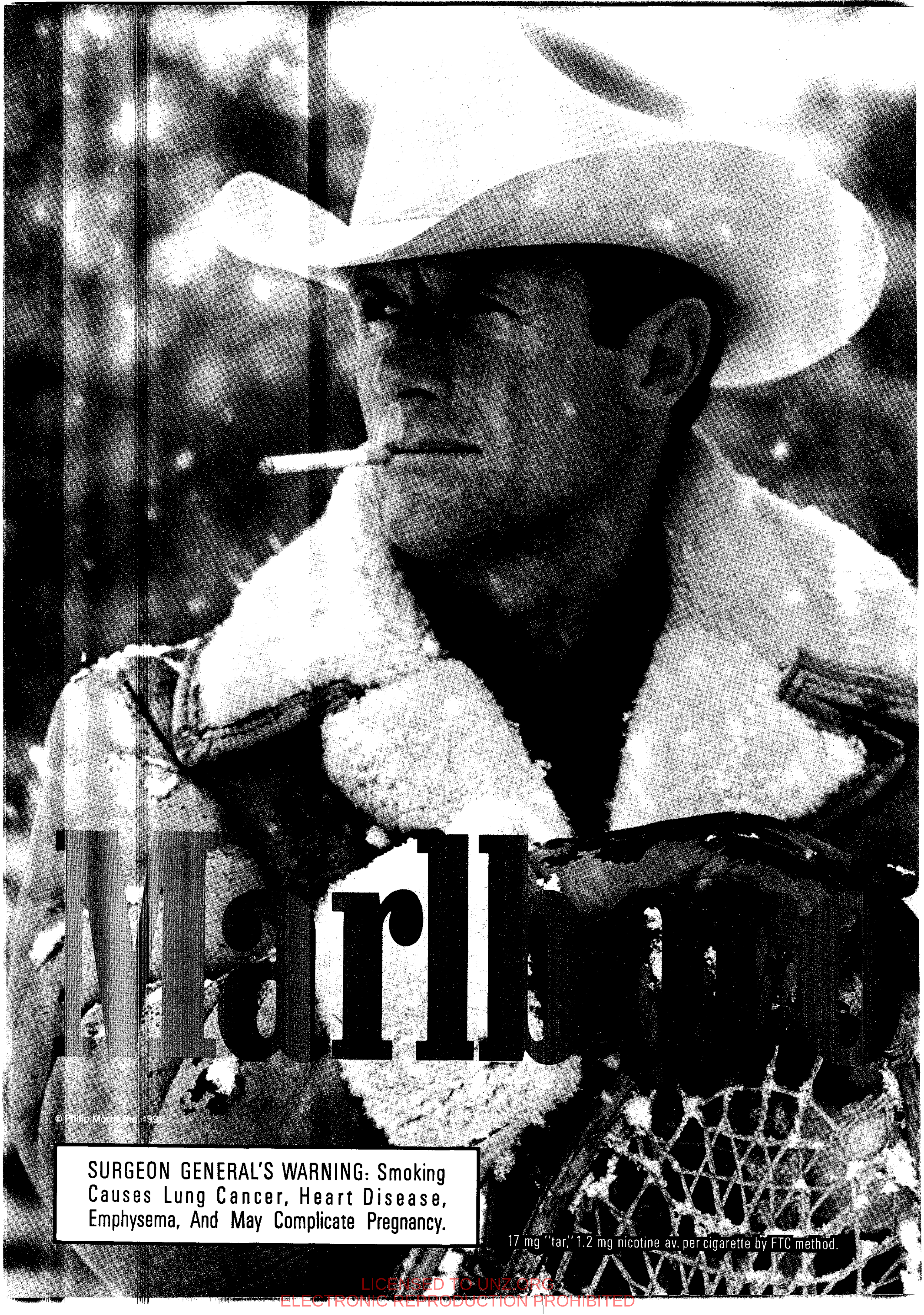

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SURGEON GENERAL'S WARNING: Smoking Causes Lung Cancer, Heart Disease, Emphysema, And May Complicate Pregnancy.

17 mg "tar," 1.2 mg nicotine av. per cigarette by FTC method.